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The Bioscope

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No. 383. Vol. xxii.

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FEBRUARY 12, 1914

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R. PRIEUR & Co., L^{td.},
40, Gerrard Street, W.

The Bioscope

85. Shaftesbury Avenue, London, W.

No. 383. Vol. xxii.

FEBRUARY 12, 1914.

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THE NEWS FILM.

The wonderful moving picture industry continues to grow with such amazing rapidity in so many different directions that it often becomes difficult to maintain a clear and impartial view of its progress as a whole. One of the cinematograph's many aspects, the importance of which is perhaps sometimes overlooked by the general observer, though certainly not by those actively engaged in its service, is the News Film. The influence of the moving picture has already made itself felt in so many diverse spheres, artistic, social, and commercial, that the marked effect which it promises to have in time upon journalism and the world's news service is not always considered as carefully as it might be. Certain it is, however, that the fascinating possibilities of the News Film are at least as limitless as the possibilities of any other branch of cinematography.

It may be that, in these commercial days, the race is tending to exchange its imaginative faculties for other more practical qualities; but, whatever the explanation, we most of us prefer to see for ourselves rather than to read a second-

hand description of places, persons, or events. And this is where the News Film triumphs. It has the power of bringing before our eyes happenings from all over the world, irrespective (with certain limitations) of time or locality.

Wonderful even to-day as are the arrangements of those firms which publish News Films—with their large staffs of special reporters and correspondents, and their international organisations—we look forward to the time when the news service of the cinematograph will be still more comprehensive and complete. Meanwhile, one is very glad to observe that the exhibitor, realising the paramount interest of the News Film, is worthily assisting its development by placing it at every opportunity before the public, and also, in some cases, actively engaging in its production by "filming" events of local importance. A News Film should find a place in every programme. It is unique; it is always attractive; and it helps to maintain that quality of variety in the entertainment which is so essential to the prosperity of the picture theatre business as a whole.

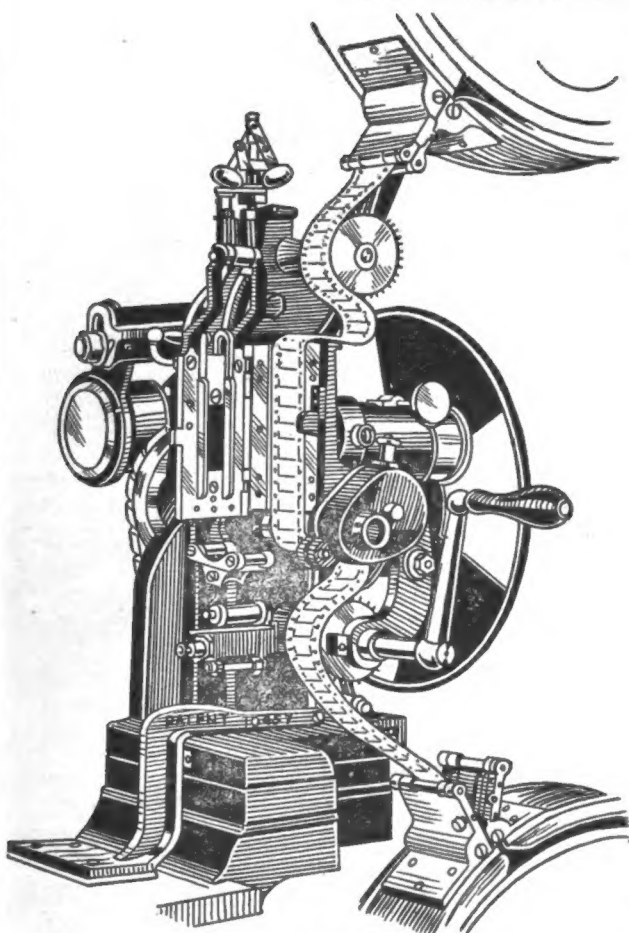
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TRADE TOPICS.

On Friday evening last we had the pleasure of "gnawing a bone" (we quote from an invitation card) at the Café Monico, in company with "Barker's Bulldogs," to welcome home from America "the chief of the Soho Kennels, Bulldog W. G. Barker." In spite of the fact that considerably over 100 ladies and gentlemen sat down to enjoy the very delicate and excellent "bone" provided, the company was made up entirely, with the exception of three or four outside guests, of members of the Barker studios and offices—a fact which testifies to the tremendous growth, and present importance, of this gallant and popular firm of British film manufacturers. We have rarely enjoyed a more pleasant evening, and we were very much impressed by the spirit of whole-hearted friendliness and *camaraderie* which evidently prevails throughout the Bulldogs' "kennels." It is so seldom one finds this atmosphere of complete unanimity and mutual understanding, that one is all the more ready to comment upon it in the present instance.

The dinner was considerably enlivened by the amusing comic menu, written by Mr. Percy Day, specially for the occasion, and by the witty posters affixed to the walls by some canine humourist. Afterwards, a first-rate programme of songs and recitations was given by Mr. Roy Travers, Mr. J. Hastings Batson, Mr. Tom Coventry, Mr. Oswald Jones, Miss Lytton, Miss Beatie Olna, and Mr. G. King, affording full testimony to the fact that the versatile Barker Company are not adepts in one form of artistic expression alone. It was interesting to note, by the way, that all the three queens of "Sixty Years a Queen" were present at the dinner, as well as many of their fellow artistes, and also Miss Sybil de Bray, Mr. Barker's famous "discovery," who has recently appeared with so much success in "Oh, I Say!" at the Criterion.

In the course of a short speech, Mr. Barker recalled the fact that he had been connected with the cinematograph industry for over thirteen years, and that the visit to America, from which he had just returned, was his fourth trip across the Atlantic. Some of the "boys and girls" (as he affectionately referred to the members of his company) had been with him for eight or ten years. Seven out of every ten men who handled a camera in London, and four out of ten dark-room men, had started with him, whilst the founders of two British

producing firms had graduated in his studios. While in America, he had been over twenty-one dark-rooms and eleven studios, and he was certain that there was nothing of importance the American could teach the Englishman in the matter of film production. Turning to more general things, Mr. Barker insisted upon the importance of variety in the picture theatre, and applied Cowper's words: "Variety is the spice of life," to the film business. Finally, he paid a very warm tribute to his popular and able lieutenant, Mr. Jack Smith, who had supported him with such unfailing energy and skill through thick and thin.

Mr. Barker then presented some very charming pieces of jewellery to the chief artistes of "Sixty Years a Queen," as a souvenir of that wonderful production, and afterwards Mr. Smith presented to Mr. Barker a magnificent gold cigarette case, on behalf of the whole Barker staff, as a token of respect "to the Boss Bulldog."

The cinematograph has now successfully made its influence felt in every artistic circle in England, France, Germany, and America, and that it is doing so also in Italy—whence we have already had so many pictorial masterpieces—is made clear by the attitude of respectful interest which is being adopted by so many well-known Italian artistes, both literary and dramatic. The Italian newspapers, which, in common with the journals of most other countries, at first maintained a tone of aloofness, and sometimes of scorn, towards the moving picture, are now unanimous in their recognition of its great artistic possibilities. Further proof of this fact is given by the two long interviews with the celebrated Italian writers, Roberto Bracco and Salvatore di Giacomo, published by the famous Italian newspaper, *Giornale d'Italia*, on the subject of the contracts signed by these two literary men, with the new film publishing firm, Morgana Films.

The policy of the Morgana Film Company, we understand, will be to produce only the works of the best authors, interpreted by the very finest artistes, who will be chosen specially for their suitability to represent the particular characters they are called upon to play. It is interesting to note that the first series of Morgana films will have for its hero the great Sicilian tragedian, Giovanni Grasso, who has aroused the enthusiasm of audiences of prac-

tically every nationality by his wonderful art, and of whom it may be said that his every gesture is a living word.

In the Grasso series, as well as in those which follow it, we gather, the primary object of the Morgana Film Company will be to preserve an artistic line of the most scrupulous correctness, avoiding all vulgarity, and, above all, the futile banalities with which so many lengthy films are overburdened. Their desire, in short, is to produce a series of cinematographic masterpieces.

The longest, and probably most complete, film yet produced in connection with the winter sports in Scandinavia, will shortly be on the market in England, thanks to an enterprising effort on the part of Cherry Kearton, Limited, London, who have delegated Mr. William Swan, a well-known Hull exhibitor and expert film producer, to go to the "Land of the Midnight Sun" to obtain special pictures. For this purpose, Mr. Swan sailed from Hull on Saturday, on the R.M.S. *Oslo*, and before doing so was interviewed by a representative of THE BIOSCOPE, to whom he gave an interesting account of what he proposes to include in the film.

Mr. Swan will first go to Christiania, where he will stay for a week to procure pictures of various championship events for skating, skiing, ice-trotting and tobogganing, after which he will go on to Trondhjem, where the world's skating championships are to be decided. Competitors will include all the leading exponents from Norway, Sweden and Germany. From here Mr. Swan will proceed to Lapland, where he will spend ten days on tour, taking interesting pictures all the while, and going from here he will call at Helle, to procure views of this place. At Holmenkollen more ice events will be filmed.

The next visit will be to the Royal Palace, and it is interesting to note that Mr. Swan has got special permission to film the King and Queen of Norway in the famous Winter Gardens, as well as the interior of the palace and its magnificent surroundings. Another interesting feature of the film will be a series of views taken from the front of the engine. Special arrangements have been made with the Norwegian Tourist and Traffic Association for Mr. Swan to ride on a platform in front of an engine; the film will include the journey from Lillehammer to Bergen.

Needless to say that, being entrusted with a commission such as this, Mr. Swan is an experienced operator, and the excellency of the topical pictures he has obtained has been commented on from time to time in THE BIOSCOPE.

A number of friends assembled at the Riverside Quay to say "good-bye" to Mr. Swan, and wish him the best of luck on his expedition. Mr. Swan told our representative that he would be away nearly a month, and that the film would be a most complete record of a winter tour in the lands across the North Sea. An arrangement has already been made to have it shown first in Hull, after which it will go to London.

The news that Sir Laurence Gomme is resigning the position of Clerk to the London County Council will be read with regret by all Londoners. He has had a distinguished public career, and has fulfilled his duties with dignity and courtesy. Sir Laurence exhibited great interest in the demonstration of educational cinematography which we were privileged to give at Spring Gardens some eighteen months ago.

We congratulate the Fenning Film Service upon the achievement of an undoubted "scoop." This is the acquirement of the entire rights for Great Britain and Ireland, from the London Film Company, Limited, of the famous W. W. Jacobs film comedies. The posters to be issued, the first of which appears upon another page, are also an innovation, and drawn by one of our leading artists, Mr. Will Owen.

We learn from a correspondent that the film trade in Germany is passing through a somewhat serious crisis, the worst result of which is a marked inclination on the part of the public to desert the picture theatres in favour of other forms of amusement. This situation has mainly been brought about, we understand, by the action of a "Trust," which, having largely assumed control of the market, has flooded the theatres with inferior pictures. The German picture-going public is largely drawn from the middle classes. Disgusted by the insipidity of the fare offered them at the cinemas, and not being limited to the latter places of entertainment by financial considerations, our Correspondent states that German picture-patrons are showing a tendency to seek their evening's relaxation elsewhere. Comment is unnecessary.

Mr. T. H. Davison informs us that he is giving a special Press show to-morrow (Friday), of "Address Unknown." The subject, a dramatic story of more than ordinary merit is a "D.F.S.A." three reel feature, and members of the Press are promised something quite out of the ordinary in to-morrow's private show at the premises of the Davison Film Sales Agency. The time is fixed for 11 a.m., prompt, and the address is 151-3, Wardour Street, W.

Some very interesting particulars are to hand of a charity cinema display, given last week at the Aldershot Picture Palace, in aid of the sufferers of the "A7" submarine disaster. The sailors attached to the Royal Flying Corps, who, themselves, appeared in several of the scenes depicted on the screen, ran the show from beginning to end, decorated the theatre, and acted as their own programme and chocolate sellers. Needless to add, the affair was most successful, and the noble efforts of the blue-jackets and their friends of Army Town caused quite a stir.

Another very strong argument in favour of the opening of picture theatres upon Sundays was recently advanced by the Police Superintendent, who spoke at the sitting of the Langburgh North licensing justices at Middlesbrough, a few days ago. The officer stated that he would rather have the halls open upon a Sunday. They kept the people out of public-houses, and, since they had opened, crime of all sorts upon that day had decreased considerably. He also mentioned that the orderliness of the halls was really surprising. The Bench, after only two minutes' deliberation, renewed all the licences on the old terms.

The proprietors of cinematograph halls in Newcastle-on-Tyne have, in the past week, been called upon to consider a demand put forward by the Newcastle-on-Tyne branch of the amalgamated Musicians' Union, for higher wages for the musicians performing in the theatre orchestras. The demands of the Union are that the wages of "first instruments" shall be put up to 40s. a week, and second instruments to 35s. a week, with 5s. extra all round for matinées. A conference of the members of the Northern District of the Cinematograph Exhibitors' Association was held early in the week, and at that meeting the demands of the musicians were laid before the Association by a deputation from its Union. The demands were made upon three days' notice in the first instance, and the proprietors considering this a breach of the fortnightly agreement, the members of orchestras were in several instances immediately given notice to terminate their agreements. The Union organiser subsequently admitted that a mistake had been made in giving such short notice, and, accordingly, the men who had been dismissed were reinstated, pending the negotiations which are now being conducted on a fortnight's notice.

A further conference between the parties was held on Friday last, at the Collingwood Restaurant, Newcastle, but no settlement was arrived at, and it was agreed that the parties meet again to-morrow (Friday) to consider the matter.

The theatre proprietors are all inclined to regard the demands put forward by the Union as exorbitant, and a compromise that has been offered by them has been refused by the Union delegates. It has been pointed out on behalf of the exhibitors, that the Union has no test of efficiency for its members, and that if the present demands are insisted upon, it could only result in a reduction of the number of players in the different orchestras.

On the other hand, it has been stated by the officials of the Union that the Newcastle Branch consists of 300 members, which is 98 per cent. of the musicians engaged in the district, and that of those 300 the demands of the Union would affect 200 members. They make a point of the fact that there are some managers who are not members of the Cinematograph Exhibitors' Association. It might be inferred, therefore, that those managers who are not allied to the Association will be made to bear the full brunt of the attack of the Musicians' Union, whether the resistance of the Exhibitors' Association proves successful or not.

So far no "down tools"—or instruments—has been threatened, nor has there been any suggestion on the part of the Union that there will be a sympathetic strike, and it is confidently hoped that the end of this week will bring a settlement of the dispute. The halls running continuous performances are not affected by the dispute, as the wages paid in those orchestras are already more than what the Union is asking for.

Mr. Charles Urban has given notice that any powers or agency which may have been conferred upon Mr. William H. Hickey (vice-president of the Kinemacolor Company of America), either on behalf of himself or the Natural Color Kinematograph Company, Limited, or Kineto, Limited, have now been terminated and revoked.

The annual meeting of the Kinematograph Manufacturers' Association is being held to-day (Thursday), and we understand that at the conclusion of the meeting an informal dinner will be given to Mr. Paul H. Cromelin, who is shortly returning to the States.

"A new firm and an excellent beginning," is a phrase which may aptly be bestowed upon Renters, Limited, of 118-20, Wardour Street, W. The general manager is Mr. R. Phillip, late of the Williamson Kine Company, Limited. The firm are to deal in "exclusives" only, and the first two secured are the Hepworth productions, "The Old Curiosity Shop" and "Justice."

Not a Re-issue, for every copy of the original film sold with exclusive rights

has been bought back and destroyed.

Now thoroughly revised and cut down to 2,100 ft., we place upon ***The Open Market***—

The Discovery of America **by Christopher Columbus**

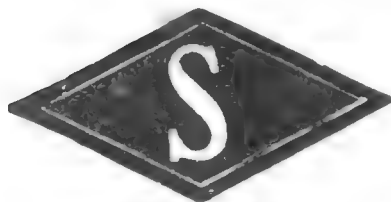


The boats used in this production are exact replicas of the original galleons used by Columbus, and were presented to the United States by the Spanish Government at the time of the Columbus Exhibition in 1890.

The Greatest Film SELIG has ever made.
Cost £10,000 in money and three years of energy.

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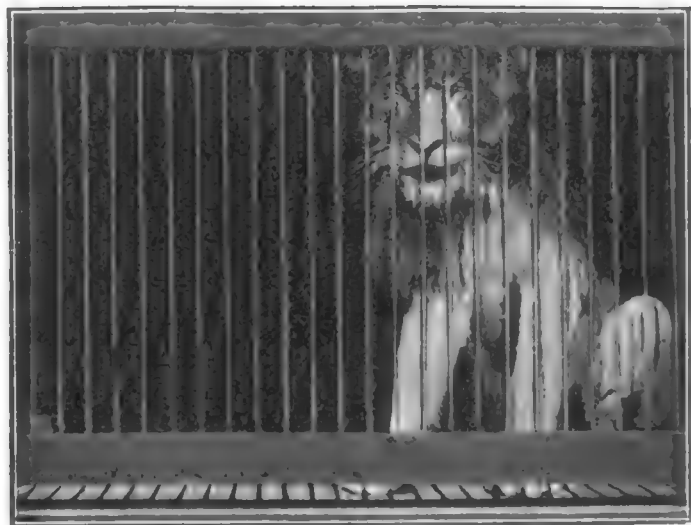
Thor, Lord^{of} the Jungles

(IN 3 PARTS)

Will be Released MONDAY, APRIL 20th.

Featuring—

**Kathlyn Williams,
Thomas Santschi
and Thor.**



A tale of the Jungles of Rhodesia, and the Circus of America that beats all previous efforts in this direction by SELIG.

Call any Friday and See this Film.

We are studying your interest by advertising this early, for we find there are so many exhibitors who do not book our Animal Features early, and get left. Now go ahead, and
BOOK THIS ONE EARLY.

OPE COMPANY,

Sole Agent,

London, W.

Telephone—Gerrard 5156.
Telegrams—"Polyscope, Westrand, London."



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In our issue of January 8th last, we inadvertently referred to "Rita" the well-known writer (whose contributions have been so much appreciated in our columns) as "Mrs. Humphrey Williams." This of course should have read Mrs. Desmond Humphreys, who will, we trust, accept our apologies.

Now that the educational and travel pictures are becoming an acknowledged factor in the world of entertainment, it is quite a pleasing task to be enabled to congratulate two gentlemen who are at present achieving therewith a genuine fame with British audiences. Mr. Herbert Ponting has, we are glad to say, achieved quite a triumph with his pictures of the Captain Scott Expedition at the Philharmonic Hall, while Mr. Arthur Malden is having a similar experience with his lectures on Switzerland.

Messrs. Pathé Frères Cinema, Limited, have secured a remarkably interesting picture of the South African "Strike Riots," of which they are issuing a limited number of copies in lengths of 270 ft. Apart from the great topical interest of the film, the glimpses it affords of vast crowds in excited movement render it a peculiarly striking subject, which should prove an exceedingly strong attraction at any theatre. The photographic quality is magnificent.

Le Journal, the influential Paris daily, recently devoted extensive space to the production of "The Hundred Days," at the Gaumont Palace. This magnificent picture, which quite deserves the encomiums passed upon it, has been "a record breaker" in Paris, and Messrs. Jury's Imperial Pictures, Limited, who have acquired the British and Irish rights, can safely be congratulated upon the possession of a magnificent feature. The second dawn and ultimate eclipse of the career of Napoleon has been utilised for the creation of a pictorial *chef-d'œuvre* by the producer, Mr. F. J. Goldsoll, of Berlin.

Quite a striking advertising scheme was one we noted this week in connection with the showing of the feature, "Black Nissen," at the Palace Cinema, Kentish Town, N.W. This picture drew very big houses, and the proprietors of the building, which seats 2,000, had a 12-sheet poster, in full colours, prominently displayed facing the platforms of all the Underground stations upon the Hampstead railway. Victory Feature Films, Limited, who control this release, report a splendid demand for the subject. If every showman could manage such a scheme as the one mentioned, there is no doubt that we would hear of some records being broken.

Mr. Charles Urban, who returned home yesterday (Wednesday) from New York, in the White Star liner *Olympic*, had a very lively voyage. On Saturday last, the huge vessel ran into a storm, during which the tremendous seas smashed in six port-holes of the first-class saloon. Several persons were badly cut by the broken glass, and no less than twelve required the attention of the surgeon. The incident resulted in considerable excitement and confusion, and the engines slowed down while repairs were made. Mr. Urban, whose cabin was amidship, luckily escaped injury.

The Famous Players' Film Company, Limited, announce a Trade and Press review of their four-reel feature production, "A Lady of Quality," with Miss Cissie Loftus in the leading rôle. The production is adapted from the famous play and novel by Mrs. Frances Hodgson Burnett, and the review will be held at Pyke's Cinematograph Theatre, Charing Cross Road, W.C., on Tuesday, at 11.30 a.m.

In a recent issue we referred to the orchestra of the Picture House, Newcastle-on-Tyne, as being under the direction of Mr. H. G. Amer. This is, of course, an obvious error, as the conductor of the orchestra at the above hall is Mr. Charles H. Allan.

It is safe to say that had a film been taken of the burning of the *Volturno*, it would have realised an immense sum, and been a sensational scoop in cinematography. How the opportunity to take that thrilling scene was lost was told by Mr. A. Spurgeon last Friday, in a speech he delivered to the employees of Messrs. André and Sleigh's, the famous colour printers, of Bushey. Mr. Spurgeon, whose message to the London Press will be long remembered in the annals of journalism, told the story as an illustration of the importance of being ready to seize opportunities. The story was related to Mr. Spurgeon by Captain Inch, who told him that when he got to the *Kroonland*, and recovered from the blindness with which he had been struck by a wave of heat bursting from the hold, he came across a bioscope operator, who was on his way to New York. The operator had got his machine with him, but no films, and he told the captain that he thought he could buy all the films he wanted in New York. The result was that he was unable to record the scene, and missed an opportunity that must have been worth £20,000.

As we understand there is more than one scheme afoot for the formation of a Cinema Club, we trust that all parties will avail themselves of the invitation to discuss the project in our columns.

We are glad to learn that Miss Cook is convalescent again after her long and rather serious illness. Miss Cook was for more than four years Publicity Manager for Messrs. Pathé Frères Cinema, Limited, and has, therefore, had a wide experience. Any letters addressed to her, care of this office, will be immediately forwarded.

One of the most useful works as yet published for the exhibitor is to hand in a well bound 120 page book on "The Cinematograph Act, 1909," and kindly sent for review by the well-known firm of law publishers, Messrs. Stevens and Sons, Limited, of Chancery Lane. The authors, Messrs. A. Humphrey Williams barrister-at-law; and Mr. Alfred Harris, solicitor to the Cinematograph Exhibitors' Association of Great Britain and Ireland, have produced a work of reference which should, indeed, be in the hands of every showman, and have, moreover, indicated, in a clearly compiled list, all the more important cases which have a bearing upon the interpretations of the various sections.

The appendices, in themselves a considerable and most valuable section, give also the various regulations which, as a general rule, cover all entertainments throughout the kingdom and the different Acts which concern the showmen of the Metropolitan area. As Dr. R. T. Jupp, in the introduction remarks, "it should prove a veritable *vade mecum* to everyone connected with the industry."

We are glad to learn that Mr. Ormsby-Scott, the managing director of the Theatrical and General Filming Company, Limited, is well on the road to a complete recovery from his recent illness. He has asked us to convey his best thanks to his friends in the Trade for their kind inquiries. However, he is once more in harness, and we wish him every success with his film, "The Brass Bottle."

We regret that a serious outbreak of fire occurred at the premises of the New Century Film Service, at Leeds, on Tuesday afternoon last, when considerable damage resulted both to the premises and stock; business is, however, being conducted as usual at the Bradford office, in St. George's Hall.

We have much pleasure in acknowledging a sum of five shillings, collected by a few "Manchester Film Trade Boys" for the A7 Submarine Disaster Fund. The total is now £4 15s. A letter from Mr. Aulsebrook appears in our Parliament pages, in which a further appeal is made for the support of the whole Trade.

We exceedingly regret to announce the death of Mr. Wordsworth Donnisthorpe, who expired of heart failure at his country house at Hindhead on the 30th of January last.

NEW PROVINCIAL OPENINGS.

An auspicious opening took place last week, when the Mayor of Tynemouth, the councillors, and many leading citizens attended at the Albion Kinema, situated in Albion Road. The building accommodates about 1,200, and is a fine permanent erection. There is a full stage for the inclusion of variety turns, and a proscenium of 28 ft. opening. The circle is of reinforced concrete, and the entire building is well planned with a view to the comfort of patrons. The architect is Mr. Wm. Stockdale, and the proprietors are the Albion Kinema, Limited. Mr. J. W. Yeates is the resident manager.—Another handsome erection was formally opened in the Picture House, Boscombe. This hall occupies a site in Christchurch Road, and is built in the English Renaissance style, the architect being Mr. Cecil Massey, London. There is accommodation for about 700 in tip-ups, upholstered in corduroy velvet; the lighting is upon the indirect principle, and a complete vacuum plant has been installed. Mr. A. F. Roberts, late of the Boscombe Cinema, has been appointed manager. The opening ceremony was performed by the Mayor of Bournemouth, Alderman H. S. McCalmont Hill, who was accompanied by many members of the Corporation. The seating was supplied by Messrs. Beck and Windibank, Limited.—The Pavilion, Heckmondwike, is another recent opening, and is admirably seated for 800. The lighting is on the "Eye-rest" principle, and the heating and ventilation have received very careful consideration. Mr. Frank Gibson has been appointed manager.—At High Green, near Penistone, a picture palace was opened last week, the ceremony being performed by the Rev. Wm. Fairclough. Messrs. Birks and Woffinden are proprietors of the hall, Mr. Woffinden acting as manager. The hall is comfortably appointed and well-lighted, and has seating accommodation for 500. The feature of the opening programme was "The Call."—The new Olympic Picture House, Bradford, has now gained a measure of success which bodes well for the future. Mr. Frank Robinson is the resident manager.—The foundations have been laid for the new picture theatre at Undercliffe, Bradford. The Undercliffe Pavilion, which has been a successful venue of *al fresco* entertainments, has now been taken by the Undercliffe Pavilion, Limited, and will be altered for cinema entertainments. Mr. G. Smith is the secretary for the company.—Plans are being prepared for a new hall in the Gillington district of Bradford, to be called the Victoria Picture Palace.—The latest to be added to those in Leeds, of which talk is now heard, will be the Haddon Hall Picture House.—Mr. Charles Cartwright has sought permission to use the band room at the village of Kilnhurst, near Penistone, as a cinematograph theatre. The village is in the South Yorkshire coal area, and the project holds bright prospects.—Contracts are being placed for a new picture theatre at Kiln Hill, Slaithwaite, near Huddersfield.

NEW COMEDY LINE.

That enterprising firm, the New Majestic Company, have just received advice of the dispatch of the first two "Apollo" films from New York. They will both be "scenics," but the feature of future "Apollo" releases will be the regular appearance of Fred Mace ("One Round O'Brien") in the pugilistic skits he has made famous. Mace has been appearing in "Majestic" films, but will henceforth be exclusively engaged in "Apollons," for which he will also act as director.



H. A. SPOOR, ESSANAY FILM MFG. CO.,

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THE HILLS OF PEACE.

Western Drama. About 992 ft.

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Drama. About 987 ft.

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Comedy. About 786 ft.

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The Pick from Essanay Offerings.

SOPHIE'S NEW FOREMAN	Western Comedy ...	996 ft.	Monday, March 2
KITTY'S KNIGHT	Comedy ...	984 ft.	Monday, March 2
THE THREE GAMBLERS	Western Drama ...	1,984 ft.	Thursday, March 5
AUTUMN LOVE	Life Drama ...	993 ft.	Thursday, March 5
A ROMANCE OF THE HILLS	Western Drama ...	984 ft.	Monday, Mar. 9
THE HEART OF THE LAW	Detective Drama ...	996 ft.	Monday, Mar. 9
SMITHY'S GRANDMA PARTY	Comedy ...	994 ft.	Monday, Mar. 9
THE STIGMA	Drama ...	1,953 ft.	Thursday, Mar. 12
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Irene Warfield and Richard C. Travers score in this powerful drama of love and hate.

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Vigorous, true, and hearty. An admirable Comedy-drama.

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A powerful drama of the plains that will develop utmost interest and keenest excitement.

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An out of the ordinary drama—will be remembered for the ingenuity of its story.

Released Thurs., Mar. 19th. About 985 ft.

A FESTIVAL OF COMEDY.

ONE LONG LOUD LAUGH.

THE AWAKENING AT SNAKEVILLE.

Positively the embodiment of all those qualities that go to make a perfect comedy attraction—You have had nothing to equal it yet.

Released Thursday, March 19th.

About 1,872 ft.

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The Technical Side of Picture Making.

VI—CAMERAS (Continued).

By ARTHUR S. NEWMAN.

In most cameras "gate-friction" performs a most important function, and on the proper adjustment of this item, the steadiness of the resulting negative greatly depends. If there be an unnecessary amount of tension on the gate, the camera will be heavy to drive, and unless the stand be also heavy and properly fixed to the camera, unsteady negatives will be produced. There are several styles of unsteadiness, and in order to know the cause of trouble when it occurs, it is well for the operator to familiarise himself with the subject, so that he may know which part of his apparatus requires attention to effect a cure. A camera may be so designed that the inertia of its reciprocating parts is great, and it will consequently drive heavily, in which case no remedy can be suggested; but if a camera becomes more heavy in running after having been used for some time, a remedy can and *should* be found. A new camera ought to run more freely after it has had a few thousands of feet of film passed through it, owing to the wearing in of the bearings and the polishing of the gate by the passage of the film.

Heavy running of the camera will generally cause a movement of the picture sideways on the screen when the negative is projected, because the pressure of turning the handle causes the tripod to twist slightly to the right and left as the handle passes its highest and lowest positions. This unsteadiness is easily recognised because the sway takes place in accordance with the turning of the handle; and provided the rate of turning be somewhere near the normal—two turns of the handle, or sixteen pictures per second—the same rate of sway will be shown on the screen when running the projector normally. With a very heavy-running camera, or one on too weak a stand, an amount of up and down flexure may be added, converting the movement into a rolling or circular one, the side sway being greater than the up and down traverse; because all tripods are more easily bent to the right and left than up and down. Generally, only the right and left movement is noticeable, but when movement is rhythmical and continuous, and occurs at about the rate of sixteen pictures per second, the cause may be safely assigned to a heavy-running camera, a weak tripod, or to bad attachment of the camera.

Another distinct style of unsteadiness on the screen is that in which the picture moves up and down in small, quick jerks. This may be to a

small extent rhythmical, but is generally quite erratic. In the days of rotary perforators this appearance was the rule rather than the exception; it came from incorrect perforation, and was sometimes decidedly rhythmical, but the projecting machines were then so imperfect in registration that it was difficult to say with certainty where the errors originated. The up and down jerky unsteadiness can usually be now traced to bad fitting in the reciprocating parts of the camera—often due to wear, which again may have been caused by want of cleanliness and insufficient oiling. Increasing the tension on the gate will often cure the trouble, because the extra drag on the film causes the working parts to bear against one side of such fittings as may have become loose. Unfortunately, this proceeding makes the camera drive more heavily, and the danger of right and left sway is increased. The proper remedy is to get the maker of the camera to refit and bush the working parts. Too heavy a pressure on the gate may also produce unsteady negatives, because the film is flexible, and the camera claws or pins usually only fit against one side of the perforation (and only a part of that side), so the claw or pin may bend the perforation edge somewhat, and consequently not pull the film exactly the same distance each time—especially in damp weather, when the film is more supple than usual, and when, owing to the soft state of the emulsion, the gate-friction is greater than in dry atmosphere.

Jerky pictures, with a certain amount of rhythm in the inaccuracy, are generally caused by the use of too little gate-friction. The film is moved very rapidly during the time the claws or pins are acting. This movement, in well-designed cameras, begins gently, increases in speed to the middle of its movement, decreases in speed after the middle position is passed, and subsides, bringing the film gently to rest; yet the whole movement must be completed in, at most, one-thirtieth of a second! A few cameras have been made with an intermittent sprocket motion to change the picture, instead of pins or claws; the same peculiarities belong to this class. In all cameras gate-friction is necessary for the purpose of causing a drag on the film, so that the pins, claws, or sprocket-teeth are kept up to their work on one side of the perforations in action; and also to keep all the working parts to one side of their bearings. Another function of the gate pressure is to flatten the film and so

AT THE SIGN OF THE FLYING "A."

THE HERMIT.

**See the
attack of
the hired
desperadoes**



**Condemned
to twenty
years exile
for
another's
crime.**

A Drama stamped with the impress of reality.

Release Date April 2nd.

Approx. Length 2,000 ft.

SIGN OF THE FLYING "A."



True Western Hearts.

Western Drama featuring Jack Richardson and Sydney Ayres. Teeming with excitement. See the rescue in the nick of time from the branding irons.

Approx length 981 ft.

Released March 19th.

SIGN OF THE FLYING "A."



Calamity Anne in Society

Calamity Anne returns. One of the most side-splitting comedies Louise Lester has yet appeared in.

Approx. Length 954 ft.

Released March 23rd

SIGN OF THE FLYING "A."



A Blow-out at Santa Banana.

A Fourth of July play, furnishing a multitude of experiences incident to Western life. Three of the characters are given their choice of marrying three old maids or being lynched. They heroically choose to die. A wagon load of fireworks is accidentally let off, a Western hold-up, busting bronchos, catching a greased pig, and similar sports are depicted in a most amusing manner.

Release date March 26th.

App. length 1,656 ft.

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Beauty Films

Withering Roses.

The film that has struck an entirely new note in moving picture production.

Release Date March 30th.

Approx. Length 966 ft.





Bess, the Outcast.

A Dramatic Story, finishing with one of the prettiest sunset scenes that has ever been worked—the two principals silhouetted against the horizon, with the setting sun and its reflection on the water between the two figures.

Release Date April 6th.

Approx. Length 934 ft.

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keep all parts of the picture in proper focus, but this amount of pressure is inconsiderable when compared with the total amount necessary to take the "run" out of the quickly moving film and cause it to come to rest with the pins, claws, or sprocket-teeth still in contact with the sides of the perforations. When the gate tension is too light, the film, having gained speed, continues to move by its own momentum, and instead of being driven by the claws or teeth, *tends to drive them* during the second half of its travel, and sometimes comes to rest with the *wrong* sides of the perforations in contact with the claws or teeth, or perhaps stops with the tooth touching neither side. This allows a latitude of perhaps 1-50th of an inch in the position of the resting film. Now, 1-400th of an inch discrepancy is easily seen when the negative is magnified on the screen, so the result with too weak a gate can easily be imagined. If the handle be turned slowly the momentum acquired by the film is less than at normal rates, and the picture may then register correctly.

Few operators turn absolutely at the same speed during a complete revolution of the handle; nearly all drive somewhat more quickly as the handle moves downward; consequently at every downward movement the momentum of the film is greater, and the film is left at rest a little lower than it should be, which accounts for the rhythmical movement before alluded to. The tension of the gate springs should be regulated to just suppress this tendency of the film to overrun at the greatest speed at which the camera is intended to be used. More tension than this causes the camera to drive less easily than might be, and also makes the gate more liable to get foul and dirty, owing to pieces of emulsion and dust being pressed into close contact with the friction surfaces. A good operator can work successfully with a lighter gate tension than one who turns in a jerky or uneven manner; and it is quite possible for one operator to produce steady pictures, and another to get very unsteady ones from the same camera, if it be lightly adjusted on its gate.

All cameras drive somewhat more heavily as the exposed film winds into the take-up box, because the tension spring or band has to slip more and more as the roll of film increases in size. When this effect is very pronounced it generally indicates that the take-up tension is too strong.

A light-running camera conduces to success in many ways. A lighter stand can be employed, which means that less weight has to be carried, and a skilful operator can more easily feel that all is running correctly, and can usually distinguish by the feel of the handle when lubrication is required or whether the tensions are satisfactory, and make all necessary adjustments before any failure is likely to occur.

A non-rhythmical movement of the picture from side to side is often seen when the film happens to be narrow or the gate too wide. Increasing the gate-friction slightly, so that one side is a little heavier than the other, will often cure this trouble. It is a clumsy way out of the difficulty, but while we have two widths of film in general use, unscientific methods must be resorted to. The reason why we get so few films with side movement from this cause is probably due to the fact that the tension on camera gates is usually greater on one side than on the other.

Cameras, especially those used for taking staged pictures, are often driven by a motor; for indoor work, where a supply of electricity is at hand, this is very convenient, and has the advantage that it allows the operator to give his attention more thoroughly to the picture. He can watch the action and direct the camera, and can move it when it is working with an exactness which cannot be approached when one of his hands and a part of his attention are engaged.

Recently some developments have taken place in the direction of enabling the moving picture camera to be held in the hand when in use, dispensing with the tripod stand. The first of these cameras by which the practicability of the method was demonstrated, employed compressed air as the motive power. Good pictures have been taken by this means, and for certain subjects such a camera is indispensable. Another similar apparatus employs electricity as its driving power. This rather restricts its general utility because of the difficulty of charging the necessary accumulators when away from the neighbourhood of electric stations. Battery power might be employed for charging the accumulators, but this again is inconvenient when travelling, on account of the extra baggage such a procedure entails. Both the cameras are fitted with gyroscopes in order to suppress vibration and render the apparatus more stable. To the present time the bioscope hand camera has not made much headway, but it is quite reasonable to suppose that the near future will see much extension of the system.

During the past three years much alteration in camera design has been going forward. The main alteration from the long-accepted model is the placing of the feed and take-up boxes side by side, instead of one above the other, thus making the camera less bulky and in most cases lighter and more convenient to handle. The newer models have not yet come into general use, but there are indications of increased liking for the more compact apparatus, and no doubt the new style will appeal more and more to the operator when its advantages become better known and appreciated.

Whatever the design and construction of the camera, its working parts should be light and

well balanced, the gear wheels should be well cut and well fitted, and the bearings and spindles, slides, cams, and links easy running; the reciprocating parts as light in construction as is consistent with strength. The mechanism should be easily accessible for cleaning and oiling, and the whole as simply, lightly, and soundly constructed as possible. The outer case should be strong, to withstand the accidental rough usage to which the apparatus is liable when travelling, and should be calculated to stand any climate without warping or cracking. The lens should be attached to the same metal base which carries the gate and its fittings, so that no expansion or contraction can alter its distance from the film surface. The camera and

its boxes should be kept scrupulously clean and free from dust, and the mechanism oiled occasionally, and carefully watched day by day to see that no thickened oil or foreign matter accumulates to the detriment of its easy and smooth action. Good oil should always be used, and any surplus which runs from the bearings or slides carefully removed.

The gate surfaces should have special attention, and care should be taken day by day to see that no pieces of emulsion adhere to the parts which touch the film when in action, and to keep rollers over which the film has to pass quite free from any suspicion of bind or drag.

(To be continued.)

NEWCASTLE AND DISTRICT NOTES.

(FROM OUR OWN CORRESPONDENT.)

The annual licensing sessions are as anxious a time for cinematograph exhibitors as is the issuing of the Budget to people in other trades, because they can never be certain how they are going to be hit by imposition of new regulations. The only matter calling for comment that arises out of the Newcastle-on-Tyne licensing sessions, held last week, was the decision of the magistrates to grant only a six months' singing and music licence to eight of the halls in the city. These are the theatres where alterations will have to be made in the seating accommodation, to comply with the new requirements of the Town Improvement Committee of the Corporation, by whom the cinematograph licences are issued—namely, the Grand, the Westgate Road Picture House, the Heaton Palace, the Brighton, the Vaudeville, the Gaiety, the Scala, and the Crown Electric. The disadvantage of two separate authorities having dual control over the halls was manifested in the disinclination of the magistrates to grant the music licences until they had seen and approved of the plans for the alterations; whilst, on the other hand, the Town Improvement Committee insists upon the alterations being carried out at once, and threaten to refuse to renew the licences of the halls where the alterations have not been completed within the next five months or so. After some argument, however, the Bench consented to accept the requirements of the Town Improvement Committee as a statement of the alterations to be carried out, and granted the licences as desired. Other licences were renewed on the usual conditions, with the exception of the Gem (Elswick Road Hall), formerly occupied by Mr. Harry Barnes, and since converted into a furniture depository.

At the Gateshead County Sessions all existing licences for cinematograph halls were renewed, on the usual conditions, but the magistrates definitely settled the vexed question of Sunday entertainments by declaring, in a most positive manner, that in the current year no Sunday entertainments would be permitted within their jurisdiction. In the past year, some halls in the colliery districts held Sunday licences, and others were unable to secure the concession because of local opposition.

In the adjoining division of Jarrow, too, a similar difficulty has been experienced by the magistrates in regard to Sunday entertainments, and they have also notified the cinematograph exhibitors that no Sunday licences will be granted this year. Whilst recording these marked objections to Sunday entertainments in

the north-east corner, it is interesting to note that at Middlesbrough the Police Superintendent supported applications for Sunday cinematograph licences, on the ground that Sunday shows cleared the streets and reduced drunkenness.

At the licensing sessions in the borough of Wallsend-on-Tyne, the magistrates, in granting the renewal of existing cinematograph licences, informed the exhibitors that they had inserted in the licences new rules and conditions prohibiting the use of inflammable material for costumes or decorations, and stipulating that the scenery, curtains, etc., must be rendered and maintained as non-inflammable. But the more serious condition added by the Bench to the licences was one which made it a rule that no child under the age of fourteen should be allowed to remain in a picture hall after 9 p.m., unless accompanied by an adult, and that no one adult be permitted to be in charge of more than four children.

Mr. Geo. Besford, proprietor of the Picturedrome, Gibson Street, informs me that when he showed the "Mary" series, in one week, he surpassed the best of his records in the time that his hall has been open, which now extends over nearly four years. He showed a different "Mary" film at each performance, and the experiment was a great success. The record he made with those films was, however, beaten in the following week, when showing "Her Dreadful Secret" for three nights. He is continuing with strong drawing pictures, his current programme including, "Master Bob," and "In the Midst of the Jungle." He is also showing the film taken on the occasion of the visit of Miss Florence Turner and the local proprietors to Jesmond Dene, Newcastle. In that film, Mr. Besford is himself a central figure.

The Olympia has enjoyed continued success ever since the cinematograph business sprang into favour, and, if I recollect aright, it was the second in the field, so far as Newcastle is concerned. Its proprietor, Mr. Sidney Bacon, has been sufficiently conservative to adhere to the old method of "twice-nightly," with one or two matinées in the week; but now the manager, Mr. Lindon Travers, is giving way to popular taste, and on Monday a continuous show was instituted. The Olympia show is continuous only in the evenings, and two definite times are set for the appearance of the artiste of the week. It is an innovation which will meet with great popularity from the Olympia's patrons. Several big films have been shown here recently, but none was more successful than "Robespierre," which was shown in the latter end of last week.



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ITEMS OF INTEREST.

THE LATEST IN "REVUES."

We hear that in connection with the "Cinema Revue" two more special acts are being filmed this week, and that very shortly the release date of the production will be announced. Recognising that suitable music adds to the attraction of feature films from every point of view, the producers will issue special selections with the revue.

WORCESTER CINEMAS.

The Arcade Cinema is screening the "nameless" picture in connection with *Pearson's Weekly*. "The Gem of India" and "Captain Kidd" are top of the bills for this week.—The Empire Picture Palace is screening for next week "The Secret of Adrianople," "Alone in the Jungle," and one of the "Mary" series. The latter is a favourite in various towns in this vicinity, and is being run with great success.

"IN THE CAUSE OF CHARITY."

The directors of the King's Hall, Dover, utilised their theatre for the benefit of the Charity Committee, the programmes consisting of performances by the Amateur Dramatic Society and the school children, and the usual excellent selection of pictures. Judging by the attendances at each performance, a substantial sum should be realised. The proceeds of the week's entertainments will be devoted to the fund for providing food and boots for Dover's necessitous children.

FINE PUBLICITY.

We have just had the pleasure of inspecting a series of fourteen beautiful portrait posters in colours, which, together with a stock poster, are being issued by the Trans-Atlantic Film Company, Limited, and must express our delight at the fine colouring and the fidelity of the likenesses to their leading photo players. Any exhibitor who sends 5d. in stamps will be supplied with six photo posters, the stock poster, and a generous supply of stickers for the numerous "brands" the company handle, the posters being sent to own selection, which can, of course, be made from the "Review" issued by the firm.

A FILM PRESERVER.

Anything calculated to increase the life of the ordinary cinematograph film should be welcomed by the whole Trade. Recently we had the pleasure of inspecting, and having a test made, of Jern's Patent Process, that it is claimed will do much to alleviate the damage to which the film is subjected during the operations of projecting and rewinding. Scratches, of course, cannot be totally prevented, but by the particular process under review, the film, before release, is treated with a preservative coating on both the emulsion and celluloid sides. Firstly, this coating, whilst making the film none the less pliable, hardens it, and so renders it less liable to surface damage. Secondly, when scratches appear, as, of course, they are bound to do with every day handling, they can be entirely removed by a re-floating process of the preservative coating. The film is then as new, its condition being the same as when first released. The process is, perhaps, not yet in its commercial stage, but from a test we had carried out, in which a coated film was quite severely scratched by us, the scratches being afterwards entirely removed, we have formed a very high opinion of the possibilities of the process. More anon.

HARROW HEADLINES.

Messrs. A. and L. Tipping's Harrow Cinema still continues "on the wave of prosperity." Since the establishment of daily matinées the Cinema has become increasingly popular, as the bookings include "only the best." During the previous week "The Last Days of Pompeii" drew many visitors, and "King of the Air" is announced for this week.—The Picturedrome management is holding out many attractions for those who so well patronise the St. Ann's Road picture theatre, "Money and Love" and "The Beryl Coronet" being the best features in the programme.—The Wealdstone Cinema, which caters successfully to a progressing little town, last week featured "Her Supreme Sacrifice." This week sees "Brothers at War," "The Sutherland Deer Forests," and "Dr. Nicholson and the Blue Diamond."—Many interesting productions were shown at Wembley Cinema during the week, and the current programme includes "The Crusaders," "Czernowska," "Fantomas No. 4," and the "Tiger Lily."

THANET TOPLINES.

For the time of the year business continues exceptionally brisk in the Isle of Thanet. Ramsgate is well to the fore with many interesting films. At the Queen's, where the patronage is well above the average, "Another's Child" and "In the Midst of the Jungle" drew crowded houses.—Mr. W. J. Attack is doing well at the Royal Palace Theatre, every item being well received. "A Female Fagin," "Stroke of the Phobus Eight," and "The Other Woman" were amongst the most popular.—"The Pirates" created endless amusement at the King's. "The Next Generation" also attracted good audiences.—"By Whose Hand" and "For the Love of the Flag" were the star pictures at Shanly's.—"The Lost Chord" and "Girl and the Outlaw" were amongst the many good things at the Cinema, Broadstairs.—At Margate, good business is being done at the Parade Cinema. "The Evil Power" was a popular dramatic.—The Hippodrome featured "The Bachelor's Baby," which was well received, and "Bloomer's Duel."—"The Passing of Her Ideal" and "A Light on Troubled Waters" were chief attractions at the Lounge, Cliftonville.

ROUND THE CAMBRIDGE HALLS.

Excellent business was done at the Playhouse last week, when "The House of Temperley" was screened to large audiences. For the first three nights of this week "The Stroke of the Phobus Eight" heads the bill, and is also supported by "In the Days of Robin Hood," screened again by request of a large number of patrons. The change of programme sees "The Burning Train." Other films include "Partners" and "The Fatal Taxi."—Good business was done at the Electric Theatre last week, when some excellent features were exhibited to large audiences. The star pictures of the early part of last week were "The Tie of Blood" and "Pride of Battery B." From Thursday afternoon the best included "Half-breed's Crime," "Breath of Scandal" and "The Engineer's Daughter." Two pictures of special local interest were "Cambridge v. Rugbians" and "The Varsity Training Crew."—The special features at the Alexandra Hall were "Drink," "A Mountain Wife," and "Poor Luck Gets Married."—"Lieutenant Daring" headed the bill at the Empire for the first three nights of last week, and for the later part "The Tenderfoot Sheriff" gained great appreciation.

THE DAY'S NEWS FILM.



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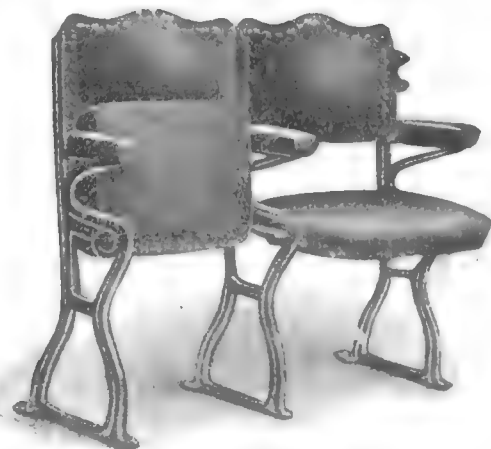
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THANHOUSER "ZOO."

The first film containing pictures of some of the inhabitants of the "Thanhouse" Zoo, has reached the London offices of the company. The title of it is "An Amateur Animal Trainer." It is up to all expectations, and will be released early in April.

CHANGE OF TITLE.

Anderson's Film Agency, Limited, desire us to call attention to the fact that the title of their feature, "The Harvest of Sin," has been changed to "The Secret of the Black Cat Inn." The film is approximately 3,000 ft. in length, and will be released on March 23rd next.

AN UNUSUAL OFFER.

The Western Import Company, Limited, are making an unusual offer to exhibitors in connection with the special Keystone film, "A Muddy Romance." Realising that many, even among first-rate exhibitors, are unable to visit the London showroom, they offer to send a copy of the film to responsible exhibitors who will guarantee to return it promptly and in good condition. They will thus be enabled to form their opinion from seeing it upon their own screens.

FOOTBALL "SPECIALS."

As a reminder that the exclusive film rights of the International Rugby football matches are in the hands of the Express Film Service, Limited, we have pleasure in publishing a copy of the letter which the firm received from the secretary of the English Rugby Union:—"I beg to inform you that your firm was the only one authorised to take cinematograph pictures on the occasion of the England v. Wales match played here on January 17th. All other firms asking for permission were refused."

"JOHN AND FLORA."

Quite a humorous note is struck by two little novelties issued by the Vitagraph Company, Limited, as "throwaways" for exhibitors, and taking the form of cut out folding figures of the inimitable Bunny and his comedy partner, Miss Flora Finch. Both wear their accustomed happy expressions, albeit John, being shown full face, naturally shows up to better advantage with regard to "physical charms." Any exhibitor who desires a supply of these novelties should address a card to the Vitagraph Company, Limited.

THE PICTURE HOUSE, GREAT YARMOUTH.

The work in connection with this enterprise is being rapidly pushed forward, and the contractors are engaged in demolishing the residential property which at present occupies the site on Regent Road. It is hoped that the building will be completed and opened by the end of June. We are able to state that the undertaking has been acquired by a syndicate, under the direction of Mr. Frederick H. Cooper, of Wisbech, King's Lynn and Norwich. As indicated in the notice which we published from our East Coast representative a short time ago, the new hall at Yarmouth will be of an unusually palatial character, costing, in round figures, about £20,000. The original plans described in our article have been altered considerably, the balcony being extended and the arrangement of the tea rooms being modified. Everything points to the accuracy of the view which is expressed locally that this hall will excel in magnificence and luxury anything which has yet been attempted in the Eastern Counties. We extend our hearty congratulations to Mr. F. H. Cooper, under whose personal supervision the hall will be erected and conducted.

THE PICTUREDROME, HITCHIN.

Business at the Picturedrome, Hitchin, continues on the increase. Chief attractions this week are "The Sheriff and the Rustler," "The Flame in the Ashes," and "Hard Cash." An excellent orchestra is under the able direction of Mr. E. Taylor.

"WORTH LOOKING INTO."

The above is the inscription upon the exterior of a particularly neat advertising dodge, which has been issued by the Gaumont Company in connection with the release of a sensational feature, "The Curse of Greed." The article mentioned is a throwaway, shaped like a purse of the well-known "Portsea" pattern, and, upon undoing the flap, a natural proceeding as the result of one's inborn curiosity, an interesting announcement is revealed regarding the wonderful effects to be seen in the film.

COMEDY AT "THE CROWN."

Mr. Joseph Mitchell, manager of the popular Crown, at Walthamstow, informs us that he has just concluded a most successful run of Edison's humorous release, "Why Girls Leave Home." Upon inspection of the handbill enclosed, we note that he has made quite an ingenious use of the title in order to increase the drawing powers of the film, and must compliment him upon a really clever bit of advertising. With regard to his recent offer of training for a reliable youth in operating, Mr. Mitchell informs us that the post of pupil-assistant is still open to a desirable applicant.

PRESENTATION TO A POPULAR COLLEAGUE.

An interesting presentation took place at the offices of the A.E.G. Electric Company, Oxford Street, W., when Mr. T. Hammond, who has been in the employ of the firm for the last eight years as supervising, erecting and contract engineer, was the recipient of the following presents:—Solid silver card case (presented by Mr. A. C. Goodman on behalf of the management and office staff); silver mounted umbrella, dressing case and attache case (presented by Mr. Parsons on behalf of the foreman, wiremen and mates). Mr. Hammond is leaving the company to take up the management of the contract department for Messrs. Tyler Apparatus Company, Limited.

ON THE DURHAM COAST.

Among the more recent of places to become possessed of a picture theatre, the quaint little coastal town of Easington Lane, County Durham, thanks to extensive colliery workings in the neighbourhood, finds a good following for its picture palace. The house, the proprietors of which are Messrs. Warren and Snowdon, is ably managed by Mr. Alf. Warren, who runs a once nightly show, except upon Saturday, when two evening performances are given. This week's attractions include Cosmo's "Demonyte" and "The Adopted Son" for the second half. Urban's "Paulette's Necklace" is also billed. Sunday pictorial concerts are also a very attractive feature at this popular house.

NORTH DEVON NOTES.

Patrons in Bideford were well catered for last week. At the Electric Palace, "By the Cross" proved a great attraction, and was much appreciated by the audiences at every performance. Special music was provided by an augmented orchestra, under Mr. Ernest Blake. At the end of the week a splendid programme included "His Secret" and "The Love of a Cavalier," while the comic element was provided by "Simple Simon Ragtime Mad."—Two "features" nightly were a speciality at Gale's Bijou Palace, and last week the great attraction, in addition to the above, was the film of the Cup-tie between Aston Villa and Exeter. "The Four Dare-devils" also proved a great draw.

R.Prieur

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A PETERBOROUGH PAR.

Peterborough still flocks to the picture palaces, with the assurance of seeing the latest and the best. Mr. J. E. Draper, the managing director of the Broadway Kinema, was successful in securing last week "The Rose of Thebes," and for the early part of this week will screen "Kinema Poems."—Mr. James J. Clifford, manager of the Theatre Royal, chose a good feature when he secured "Macbeth," for it proved an enormous success.

PROPOSED NEW HALLS.

Mr. Ted Allnutt, who has successfully run the Picturedrome at Whitby for some time past, is concerned in a project for another picture theatre for Whitby, and, in conjunction with local gentlemen, has opened negotiations for the purchase of Langdale Buildings, and adjacent shop and cottage property.—Plans have been submitted to the York Corporation Buildings Committee for a new picture theatre and café in Spurriergate and Coney Street. The plans have been approved, conditionally upon the York Cinema Company, the applicants, complying with certain structural requirements.—A new picture theatre is to be erected on a site near Endcliffe Park, Sheffield, for the Ecclesall and Endcliffe Picture Palace, Limited.—Alterations are to be carried out to a building in Church Street, Nairn, for the purpose of using it as a cinematograph theatre for the Elite Entertainment Syndicate.—The Urban District Council is considering plans for the erection of a picture hall in Battle Hill, Hexham, for Mr. D. Scott.—The plans have been passed for a new theatre, for a local syndicate, to be erected in Mostyn Street, Llandudno.—The new theatre at Bentley, Yorks., will accommodate 2,000, and is to be a commodious erection, luxuriously fitted, and with a full stage for variety turns.—A new picture house is proposed for the Sturichley Empire Company on a site in Sturichley, near Birmingham.—The city of Winchester is shortly to possess a new variety and picture theatre, on the site of the Market Hotel, which will accommodate 600, and possess a first-class stage equipment.—Another is proposed for Burton-on-Trent, for pictures only, and will be one of the largest in the district.—A new theatre is also projected for Longton, Staffs.—Building operations are shortly to be commenced on the new cinematograph theatre which is to be erected at Beccles (Norfolk), for the Eastern Counties Cinematograph Company. The building has been designed by Messrs. Morgan and Buckingham, architects, of Norwich.—Mr. G. L. O'Connor is designing the new picture theatre, shortly to be erected in Dublin for Mr. C. A. McEvoy, on a site at No. 90, Talbot Street.—Plans have been passed by the Glasgow Dean of Guild Court for a cinema in Wellshot Road, Tollcross.—The Corporation Highways Committee of Worthing has approved the plans of the Worthing Picturedrome Company, Limited, for a new cinema at the corner of Union Place, Worthing.—The erection of a picture palace fronting to Upper Normacot Road and Herbert Road, in Longton, Staffs., is contemplated, and tenders are now being invited.—It is proposed by Mr. Bancroft, of Wisbech, to build a cinema in St. Thomas' Road, Spalding—Plans were recently passed by the Dean of Guild Court for a cinematograph in Bridge Street, Girvan, N.B.—At Cromer, the Urban District Council has passed plans, submitted by Messrs. Limmers, on behalf of Mr. Troller for a cinema in Hlans Place.—New companies have been formed to acquire sites for picture theatres at Menston, Listerhills (Yorks.), and at Blackhall Mill, County Durham; also new companies at Hull, Hucknall Torkard, Lansdowne, and Liverpool, the latter to acquire the Moulton Hall, Roscommon Street.

WIDE EXPERIENCE.

Colonel Joe Smiley, of the Lubin studios, is a man of strong personality. He formerly held responsible positions with Messrs. Klaw and Erlanger, Fanny Davenport, the Liebler Company, and other high-class theatrical producers. The Liebler Company sent the Colonel on brief notice to Australia to put on "Mrs. Wiggs, of the Cabbage Patch." He also, later, directed a picture play studio in Havana. Since his association with Lubin he has been assigned to the directing of "big things," one of which, "The Battle of Shiloh," employed nearly 1,000 people. Another unique series of pictures was the "Buster" list, in which about twenty children between the ages of two and ten, gave wonderful performances. The Kiddie Company was organised, the playettes evolved, and children instructed by the Colonel, and the films had a big sale in this country and abroad.

CHANNEL ISLAND CINEMAS.

The temporary closing of St. Julian's Theatre had the expected result—increased attendances at other picture houses. At the People's Palace, some very excellent dramas have been screened, including "The Dixie Mother," and other head-liners.—At the Rectory Hall, "Lighthouse Prisoners" and "Aeroplane & Automobile" were the features. At the Empire, the principal films were "An Episode of Waterloo," "A Perilous Cargo" and "The Usurper." The military drama, "Silent Heroes," and Thomas Hardy's famous "Tess of the D'Urbervilles," were greatly appreciated at the Open House, Jersey.—The feature at West's, Jersey, for three days, was "The Tiger Countess." The programme also included "His Last Deal," "Billy's Bioscope," and some of the latest events in the "Gazette."—At the Alhambra, Jersey, "The Pitfalls of the Instalment System" delighted large audiences. A fine travel picture, "Picturesque India," was included in the programme.

LINES FROM LEICESTER.

The programmes provided for the week at Leicester are, indeed, excellent. In the front rank, as usual, is the huge Coliseum, Melton Road, where Mr. Charles Burgess has secured as trump cards "A Fight for a Fortune" and "The Harper Mystery."—Its near neighbour, the Belgrave, has also a host of good things on hand, chief among them being "The Next Generation" and "Madame Satan." An increasingly popular feature at this house is the "Warwick Chronicle." At Olympia, Mr. Frank D. Gray keeps the business pot boiling merrily. This week the special items are "Captain Kidd," "The Man who Vanished" and "The Tide of Destiny."—Another West-end house that consistently keeps up its reputation for good things is the Boulevard Electric, under Mr. T. P. Blakesley's management, and where "A Leader of Men" and "The Mysterious Club" are "features" for the week. Kalem's "Daughter of the Underworld," "The Race" and "Flame in the Ashes," among others, should render "a good account" at the Knighton Cinema, as also should "Our Wives" at the Empire, Wharf Street.—On the Mere Road, Clayton's Picturedrome makes a bold bid for favour with "The Gambler's Penalty" and Vitagraph's "Mystery of the Silver Skull."—The principal houses in the centre are all going strong. At the High Street Electric, Mr. Martin Harvey makes his pictorial appearance in "A Cigarette Maker's Romance." At Silver Street, "Judith of Bethulia" has been secured with exclusive Leicester rights for the entire week.—Last, but not least, Mr. Martin Duncan, F.R.G.S., is due to lecture at the Picture House, on the natural history films, "Neptune's Kingdom" and "Marvels of Insect Life."—"The House of Temperley" has just concluded a gratifying second visit to this house.

"THE IDEALETTER."

Congratulations to the Ideal Film Renting Company, Limited, upon the anniversary of their "Idealetter." The little journal is one year old this week, and the fact that it has several times expanded to twelve or sixteen pages serves as an indication of the rapid advance of this enterprising firm, whose branches have increased and the feature list lengthened to a very large and important section of the publication.

SALE BY AUCTION.

An interesting sale is to take place at the Mart, Tokenhouse Yard, E.C., on Thursday, the 19th, of the recently completed theatre known as the Leyton Cinema Playhouse, High Road, Leyton, N.E. Particulars of the sale, which promises to arouse more than ordinary interest, will be found in our advertising pages. Permits to view may be had from Messrs. Norfolk and Price, Auctioneers, Catford Bridge and Lewisham, S.E.

AN EXCELLENT TOPICAL.

The well-known firm of Cherry Kearton, Limited, was well represented upon the route of the Royal procession on Tuesday last, and secured an excellent "topical" of the passing of Their Majesties and "the pomp and circumstance" of this famous event. We note that this firm secured the exclusive rights for the sporting carnival at Stamford Bridge yesterday (Wednesday), and are filming the great annual fête at Nice.

WESTERN IMPORT OPEN AT PARIS.

Mr. A. E. Mainwaring, manager of the Western Import Company, Limited, paid a special visit to Paris last week for the purpose of opening an office for that company. We understand that further European offices may be expected, the declared policy of the company being to place offices of their own wherever the importance of the market justifies the step. The address of the Paris office is 83 bis, Rue Lafayette, and the manager is Mr. J. Haik, recently associated with the M.P. Sales Agency in Paris.

SCARBOROUGH SHOWS.

Only four picture palaces are open in Scarborough at the present time, although the number will shortly be brought up to seven. The opening of the Grand Picture House has been slightly delayed owing to an objection to the plans, which, however, will be altered. "The Widow" was the chief feature at the Theatre Royal Cinema this week, and there was a good list of variety turns.—Mr. Quinton Gibson had "The Black Lily Gang" and "A Regiment of Two" at the Picturedrome. Situated in Newborough, the "Pic," which has been running longer than any cinema in Scarborough, still holds its own as the favourite resort.—At the Picture House, Vernon Place, Mr. Fred Cardwell is still providing attractive fare at popular prices, 4d. being the highest charge of admission. The 3,000 ft. drama, "A Blow for a Blow," was shown the first half of the week, and the Ambrosio Company's "Prisoner of War" is being screened for the remainder of the week, along with "During the Round-up."—There is always something good to be expected at Mr. Will Catlin's Palladium, adjoining the Arcadia, on the South Foreshore. The Palladium is undoubtedly the finest picture theatre in the town. It is built of white glazed stone, and is approached by a large vestibule, leading into a cosy foyer and smoking room, beyond which is the theatre proper, having a large, comfortable balcony. The "programme of all star pictures," as it is described, includes this week "A Royal Sin" (exclusive), and the 2,500 ft. comedy, "Cupid's Blackmail."

AN INTERESTING EXPERIMENT.

An interesting experiment, bearing on the recent controversy, as to the educational value of pictures, has recently been conducted by Mr. Will Spicer, proprietor of the Victoria Hall, Rhymney. An interesting film has been chosen each week, and the children at the matinées have been asked to write essays on these subjects, a simple lecture being delivered to guide them. Not only have they responded, but business has been stimulated all round.

A GRATIFYING SUCCESS.

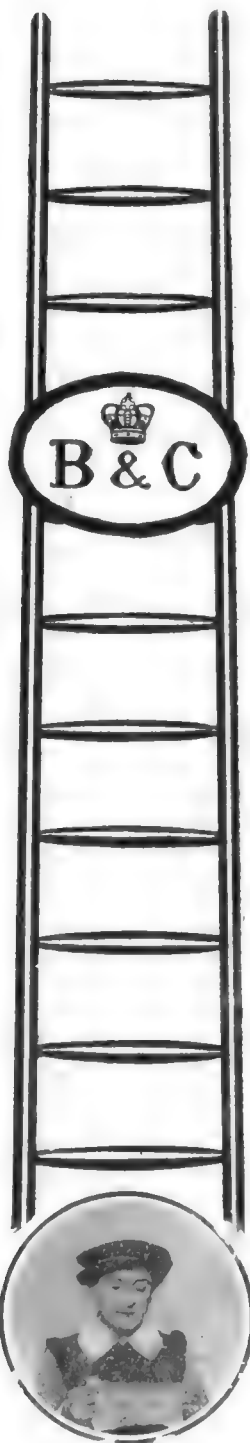
Mr. Eric Williams presented his "Speaking Pictures" last week at the Princess Picture Hall, Harpurhey, with such gratifying success that Mr. Thos. Hewitt has booked him for a return visit on his second tour in the autumn.—Mr. Eric Williams pays a return visit to the Princes Theatre, Openshaw, this week, and will be heard at the Castle Theatre, Bury, the week following. He completes four months' continuous engagements in Manchester and district at the Gem, Middleton, the following week.

BREVITIES FROM BRISTOL.

"Licensing day" passed off very quietly in Bristol. Two or three extra licences were granted, but the general opinion was that the city has quite as many halls as are required.—At the Palace Theatre "A Fight for a Fortune" and "The Outlaw" proved popular, and good business resulted.—The Cinema is gaining the reputation of being "one of the best in the city." "Tannhauser" (with augmented orchestra), "The Wastrel," and "Tess of the D'Urbervilles" were the recent star pictures.—Mr. Harris, at the Triangle, featured "Hard Cash," and illustrated scenes from the recent production of "The Yeomen of the Guard," by the Amateur Operatic Society, proved very acceptable.—At Zetland Road, Mr. F. Sumpter has been featuring "The Next Generation," and "Moths." Big audiences were the rule.

ALBION CINEMA, NORTH SHIELDS.

A magnificent new theatre was opened at North Shields last week, the opening ceremony being performed by the Mayor of Tyneemouth. The new theatre has been erected in Albion Road, and is to be conducted by the Albion Cinema Company, Limited. The managing director is Mr. George Zalva, and the secretary Mr. A. F. Davidson, A.C.A., and Mr. J. W. Yeates has been appointed resident manager. The building has been constructed to accommodate 1,200, and will be conducted on high-class lines. The Albion Road elevation, with a frontage of 65 ft., has been executed in red pressed bricks, relieved with white glazing, the effect being further enhanced by a verandah with leaded lights. The main entrance hall is panelled in richly polished mahogany, and on each side are staircases leading to the circle, executed in a special design of marble terrazo. Handsome fibrous plaster panelling enriches the ceiling, and reinforced concrete has been utilised for the construction of the circle, with a clear view from all parts. The proscenium opening measures 28 ft. across, and over an 80 ft. throw a clear picture was noted. The full stage will accommodate first-class vaudeville, and ample dressing rooms have been provided. The "Eye-rest" system of lighting has been installed, and the Dupor ventilation system adopted. Three Gaumont machines and a generator have been installed, while scenic effects have been executed by Mr. Gerald Dorman, of Newcastle-on-Tyne, and the height of the stage permits of a clear lift. The architect was Mr. William Stockdale, of North Shields, and the contractor Mr. W. T. Weir, of Howden-on-Tyne.

The Ladder of Fame.

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Romance of His Life

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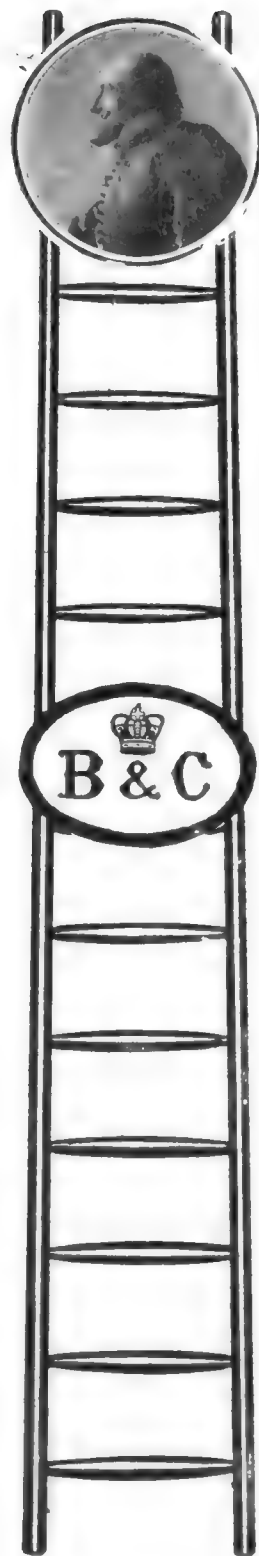
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**BOOK IT
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Westminster Gazette:

A splendid film in every way is
"THE BRASS BOTTLE."
Rarely has a picture had such a
strong cast.

The Standard:

You can positively watch the
genie coming out of the bottle and
quite realise the transformation
scenes of man into donkey and
back again.



THE Brass Bottle

**THE UNIQUE
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"THE BRASS BOTTLE" is
most amusing throughout; its
power for creating hearty laughter
is, I think, greater than it was when
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The fantastic nature of the play
is ideally suited for the Cinema,
and the opportunity has been seized
to make the illusion as bewildering
as possible.

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Never has a finer all-round cast been
seen on a Cinema film. The perform-
ance of every artiste reaches the highest
level, whether in pure character imper-
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"THE BRASS BOTTLE" will delight
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HAPPENINGS AT HULL.

(FROM OUR OWN CORRESPONDENT.)

Hull is becoming of more and more importance in the cinematograph industry. Not only is it a city which rightly claims to be in the forefront so far as the number and excellence of its picture palaces are concerned, and also so far as the exhibition of the best and latest films goes, but it really looks as though we are going to take an important part in production. Only last week I commented on the fact that Mr. James Sutherland, the famous African hunter, had returned to his native city before going once more to the Dark Continent to assist in the securing of one of the most wonderful wild animal pictures ever attempted, and now Mr. William Swan, of circus fame, has gone over to Norway to take a series of pictures, which will, in a short time, be travelling round all the leading cinemas in the country, and will, undoubtedly, stimulate a great deal of interest.

Mr. B. Firth, the popular manager of the Eureka Picture Palace, Dairycoates, does more to alleviate the acute suffering caused by the terrible disasters that befall this district than any other man—I think I may say it without any fear of contradiction—in Hull. Since my last note on this subject some time ago, Mr. Firth has raised a further £77 in "sweet Charity's name." When a trawler goes down with all hands, it cannot be realised what suffering is caused, save by those who visit the homes of the distressed. It means, each time, that ten or twelve families in many cases are left destitute, and in the period before compensation is made, the "Eureka charities" are a great blessing. Two crews have been lost since my last note, and in two efforts the amount mentioned has been raised, which, in addition to about £180 last year, makes a total of over £250. Well done, Mr. Firth, you could not do a better work. And may your laudable efforts be emulated by others. Mr. Firth is disappointed that he was not able to "fly" with Mr. B. C. Hucks, the "looping" airman, who has been giving exhibitions at Hull this week, for it was his wish to take views from the aeroplane. The weight of the camera was again too great, so Mr. Firth must look out for a specially constructed apparatus.

Messrs. Morton's, I think, have rightly earned the title of pioneers in regard to placing before the public of Hull those pictures which from time to time have come under the category of "epoch making films." A survey of the last few months rapidly brings one to this conclusion. "Sixty Years a Queen" was shown a fortnight ago, that is at the time of writing, and it was preceded immediately by "The House of Temperley," "David Copperfield" and "Germinal" at the Princes Hall. This week the special attraction has been Martin Harvey in "A Cigarette Maker's Romance." The pictorial adaptation from Ouida's famous novel, "Moths," occupies the screen from February 9th to 14th. I had a short chat with Mr. Tom Bogue on Saturday, and he gave me an interesting list of "exclusives," which will be shown at the Princes during the next few weeks. These include "The Wastrel," "In the Bishop's Carriage," "Honesty," "Ann Boleyn," "The Harper Mystery," "The White Lie," "The Colonel's Wife," "The Vicar of Wakefield," and others. With such a list as this, it will be seen that the Princes is quite up-to-date, and it takes its place amongst the

leading halls in the country. Mr. Bogue is always open to negotiate for first rights for all the new productions.

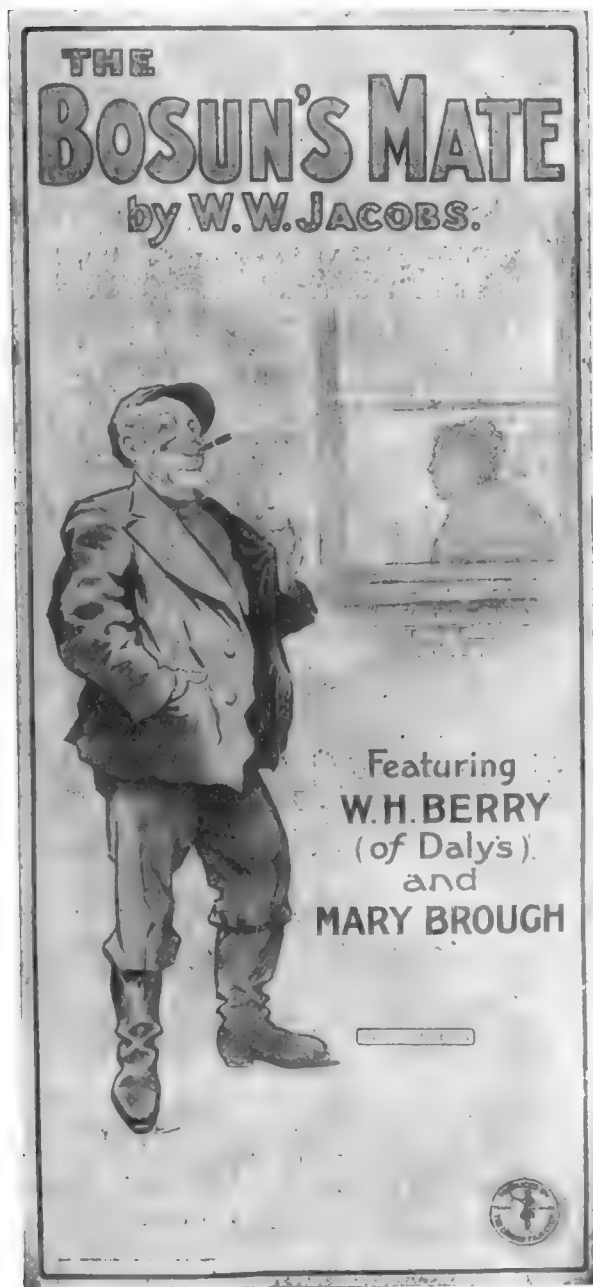
Whilst dealing with this cinema, I should like to mention that in an interview I had with Mr. William Morton the other day, that gentleman outlined the plan of action with regard to his various houses for the future. It is proposed that the new company, Morton's Pictures, Limited, shall take over the Princes Hall, as well as the Majestic, but the Holderness Hall will still remain a separate concern. The plans for the Majestic have now been passed. Mr. Morton has introduced into them a scheme of his own. I hope to refer to the new building next week. The Alexander (legitimate, but where "pictures" are also shown), will be run on the twice nightly system in the future.

The Holderness Hall is claiming a larger share of patronage than ever before. A picture palace such as this, which cost £12,000 to build, and holds over 2,000 people, and which features all the latest productions, as well as the Edison Kinetophone, naturally has a premier claim in cinema circles. Mr. Wilkinson, the manager, tells me that the Kinetophone is proving a greater attraction than ever, and that, I know, is saying a great deal. The Sherlock Holmes series maintains its popularity, and the fourth instalment of "The Musgrave Ritual," has been a big success. "Sixty Years a Queen" will be shown at the Holderness in another week or two, and a good run is predicted, the "appetite" for the picture already having been well whetted.

Mr. Walter R. Nicholson, who has charge of the Hesse Road Picture Palace, is, undoubtedly, an enterprising manager, and it is to this excellent quality of his that the great success of the popular West Hull cinema must in a great measure be attributed. West Hull is the seafaring district of the city; the seafaring man likes to see seafaring pictures, and he knows where to find them. Being a "son of the sea" himself, an ex-officer in H.M. Navy, Mr. Nicholson is ever on the alert to give his patrons what they most desire. "A Bride of the Sea," for instance, holds pride of place this week, and "The Destiny of the Sea" and "Two Old Tars" appear in the same programme. "A Fight for a Fortune," "Silent Heroes," "Old Moddington's Daughters," Selig's "Big Jim of the Sierras," "The Gambler's Penalty" and "When Sherman Marched to the Sea," are amongst others recently shown. It is said that good music and good pictures should go together, and in the way of music Mr. Nicholson has created an innovation so far as Hull is concerned, by engaging full brass bands to play at the picture palace. Last week, the Waterloo Prize Band appeared, and on certain nights for the next three weeks, the West Hull Excelsior Band has been engaged, both to march round the district and to play during the evening performances. That the people of West Hull appreciate Mr. Nicholson's effort to provide them with good music during the winter, when the parks are closed, is evident. The pictures are not allowed to suffer in the least, as one or more first releases are included in every programme.

A "WILL OWEN" POSTER.

A fine example of the work of one of our leading artists, Mr. Will Owen, is seen in the example below, which is issued by the London Film Company, Limited, in connection with the release of the W. W. Jacobs series of comedies.



This fine production is "The Bo'sun's Mate," in which Mr. W. H. Berry, so well known in connection with Daly's Theatre, and the inimitable Miss Mary Brough take the leading parts.

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SNIPPETS FROM SOUTHPORT.

(BY OUR OWN CORRESPONDENT.)

Southport is one of the few places in the country where the managers of picture houses are granted a seven-day cinematograph licence. That the public fully appreciates the facilities afforded for Sunday enjoyment in this direction is evidenced by the fact that at all the places of amusement the accommodation is always utilised to the fullest extent. At the Southport Licensing Sessions the seven-day licences were renewed until May, during which month the Watch Committee will consider the question of the continuance of Sunday performances. It is common knowledge that opinion in the Corporation is fairly evenly divided on the subject, while the clergy are up in arms against it.

At the Licensing Sessions, the Chairman, in giving the decision of the Bench as to the music and dancing licences, said that they would pass all the licences for six days. They were anxious, he said, that the Corporation should be placed on the same footing as themselves with regard to seven-day licences. The seven-day licences would be granted until May, when they had another licensing transfer sessions. The Watch Committee granted licences from May 1st, and they thought it desirable that the licences for music should not overlap the Watch Committee's licences, which were granted for the cinematograph shows, while they granted licences for music.

Mr. Brighthouse (representing various interested parties): We stand as we are until that day?

The Chairman: Yes, absolutely.

A feature of the performances early in the week at the Picture Palace, Lord Street, was the presentation of "The House of Temperley." For the last three days the magnet, or rather the additional magnet, was "Asta Nielsen, Suffragette." Mrs. Parker (manageress), I might say, tells me business is particularly brisk, while Mr. H. M. Kennedy (secretary), who looks after the booking of the films, and does his work so well, has several interesting things in store.

At the Nevill Street hall, Mr. Wm. Walker continues to screen good films to resultant full houses, everything working as smoothly as possible. Here is a sample of his always excellent programmes, this for the first three days: "The Burning Rivet," "Chips of the Old Block," "Pumps," "Noise from the Deep," "Patsy's Mary Ann," and "Nursery Favourites," the entertainment, I must not forget, including Kinetophone films, which have made a very strong appeal to Southport.

Paying Mr. Fredk. M. Jones a call, he told me he had nothing at all to complain about. He makes a point, he says, of securing first releases whenever possible, and, of course, he finds they are powerful attractions. I found he had at the top of the bill "In the Days of Trajan," other films being "The Beauties of Venice," "The Hindoo Charm," etc.

All is well Birkdale way, where the chief attraction at the Picture Palace was "A Daughter of the Underworld," with "Strong Man's Burden" coming a good second.

"Hiram Green, Detective," and "Studies of Wild Birds" were to be seen at the Pier Pavilion. Truly, Mr. Eric Longdon knows how to cater for his patrons.

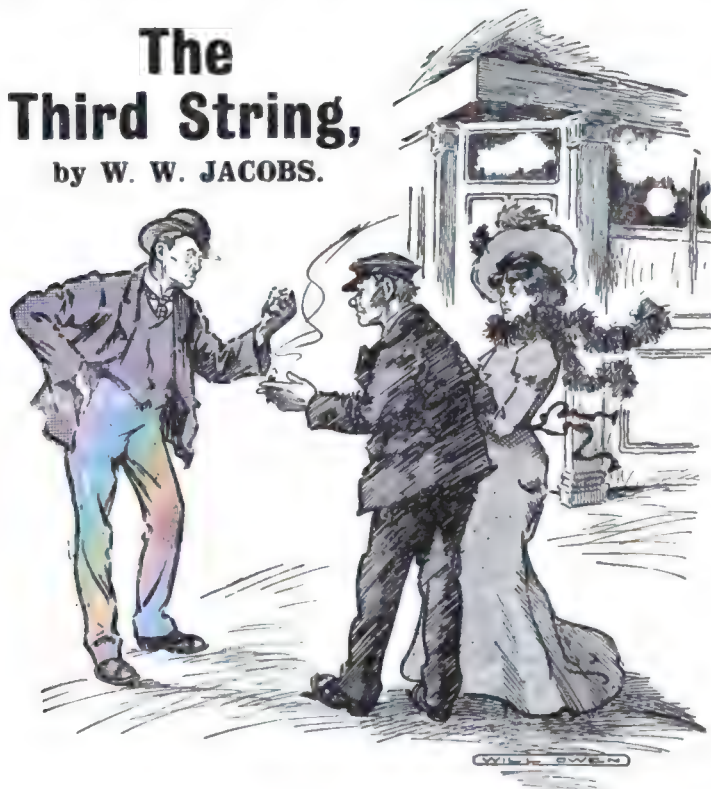
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LONDON FILMS

An Illustration by Will Owen from the
STRAND MAGAZINE.

**The
Third String,**
by W. W. JACOBS.



Reproduced by permission of the proprietors of the "Strand Magazine."

The JACOBS Stories are an assured success.

They have appeared in the "Strand Magazine" and in cheap book form; therefore, as one critic says, the author has acquired "a reading circle whose limit is limitless." Then look at the names of the artistes. With the Will Owen posters what great opportunity for advertising! And the quality is quite up to "Temperley" standard.

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to whom all inquiries should be sent.

W. W. JACOBS'

TO THE EXHIBITOR.

Why you should WELCOME the JACOBS STORIES.

- 1 Being short they are more valuable to you than the long film.
- 2 Although more valuable they will cost you less than the long film.
- 3 They have all the attraction of such names as W. W. Jacobs, Will Owen, Cyril Maude, W. H. Berry (of Daly's), Charles Rock, Mary Brough, Lillian Logan, and Jane Gail.
- 4 Apart from the great name attractions, they are well produced.

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Daily Telegraph.

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PROPOSED TRADE CLUB.

No better testimony to the cordial relations existing between all sections of the industry could be evidenced than the unanimity with which Dr. W. Fowler Pettie was invited to occupy the chair and the friendly tone which characterised the whole of the proceedings in connection with the first meeting held at the Criterion Restaurant on Thursday last, to consider a proposal to form a Trades' Club.

Among those present were:—Messrs. Sidney Bacon, E. M. Barker, R. W. Brading, J. F. Brockliss, J. Cabourn, R. S. Edmondson, A. Evans, H. Goodwin, Gavazzi King, Ernest Peall, W. Fowler Pettie, W. A. Porter, J. C. Squier, G. Serra, J. A. Tinling, A. F. Wagner, Low Warren, James Williamson, J. Brooke Wilkinson and D. Wood, while among others, letters were read from Messrs. R. F. Jupp, W. Jury, A. F. Ellis, W. Haig, H. Bishop, and G. W. Grant, regretting their inability to attend owing to prior engagements.

Various schemes were discussed at considerable length, and the following resolutions were eventually carried.

Proposed by the Chairman, and seconded by Mr. Williamson:—

“That this meeting of representatives of various branches of the Cinema Trade heartily approves the proposal to form an united Cinema Trade Club.”

Proposed by E. M. Barker, and seconded by Sidney Bacon:—

“That the whole of the members of the

Trade present be formed into a working committee.”

Proposed by J. Brooke Wilkinson, and seconded by J. F. Brockliss:—

“That a copy of these resolutions be submitted at a meeting of each of the associations connected with the Trade, and that a vote be asked as to the feeling of the meeting. Such replies to be submitted to the Club Committee prior to any definite policy being adopted.”

The foregoing resolutions, which were passed unanimously, will convey to everyone that the Committee are in no way pledged to any definite scheme, neither have any contracts as yet been entered into.

It is difficult, of course, at this stage, to indicate upon what lines the Club will be ultimately formed. Some carefully prepared figures, calculated on a basis of 500 town members at £5 5s., and an equal number of country members at £3 3s. each per annum, were submitted, and although it seemed probable that applications for membership would be very considerable, a general consensus of opinion prevailed, that prior to any decisive steps being taken, opportunity should be given to members of the Trade to express their own views.

Such a project must have peculiar interest for all concerned, therefore, we have much pleasure in opening our columns for free discussion upon the policy involved. All communications will, of course, be treated in strict confidence if so preferred.

TRAWLINGS FROM GRIMSBY.

(BY OUR OWN CORRESPONDENT.)

Councillor A. King, one of the proprietors of the Corporation Road Paragon Picture Pavilion, entertained, with Mrs. King, the members of the Grimsby branch of the Lincoln Diocesan Mission to the Deaf and Dumb to an entertainment at the Paragon on Monday week. To complete the enjoyment of their guests, Councillor and Mrs. King kindly presented each of the male members of the party with tobacco, and the ladies with sweets.

An innovation was introduced at the Paragon last week by Mr. C. V. Martin. Hitherto, the Vivaphone has only been heard and seen in song, but last week a “panto” was given through its agency, and delighted audiences by the clarity of sound and its general attractiveness. “The Silent Accuser” (Pathé) and “The Bonds of Marriage” have been the “star” items.

Mr. Henry Patrick Higgins, of the Strand Cinema, was granted a music and dancing licence for the Lyric Cinema de Luxe, Victoria Street, at the Borough Licensing Sessions last week, while the County Magistrates renewed the licence held by the Empire Cinema, Cleethorpes, to Mr. T. D. Bell, the manager.

A cinema prosecution at Lincoln at the end of last month, which is interesting in view of recent events,

has just come to my notice. It concerns the much discussed Sunday exhibitions of films, Mr. John William Kalmell, the manager of the Corn Exchange Cinema, being summoned for exhibiting a picture (so far back as August 31st) other than those permitted to be shown on Sundays. On account of an appeal arising in a case in another town, the case had been adjourned. Now the Chief Constable explained that the defendant had exhibited the picture in place of one that had not arrived. The magistrates ordered defendant to pay the costs.

Photographs of topical local events are screened at the Tivoli, Duncombe Street, and form a much appreciated portion of the entertainment. “Kissing Cup” and “The £4,000,000 Dowry” have been the exclusives secured by Mr. Curry during last week at the top of a fine programme.

“The Price of Victory” and “Hard Cash” were the foremost attractions at the Picture Playhouse; “The Iron Trail” (Bison) and “Tony, the Fiddler” (S. and A.) at the Gaiety; “A Messenger of Discord” and “Those Who Live in Glass Houses” at the Hippodrome; and Selig’s masterpiece, “Alone in the Jungle,” and “The Master Crook” at the Cleethorpes Empire.



MR. I. BROOKE WILKINSON, Secretary of the Kinematograph Manufacturers' Association.

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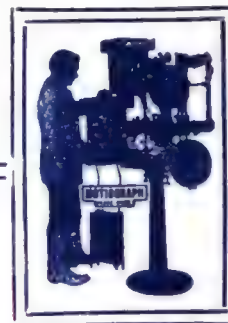
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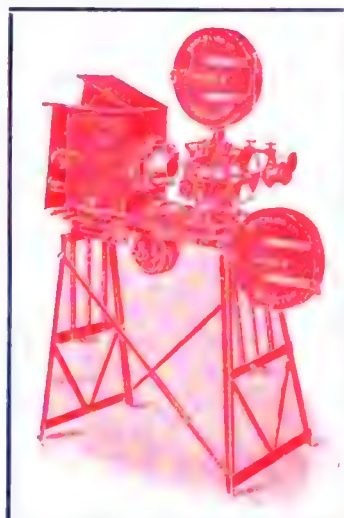
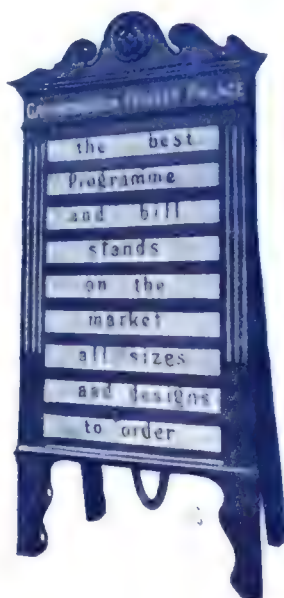


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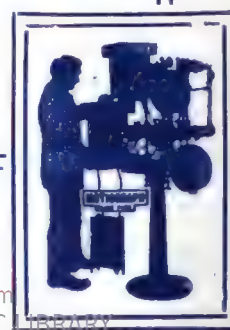


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THE CINEMA AS THEATRE FEEDER.

It has been stated, on the authority of no less a personage than an eminent K.C., whose briefs in commercial cases bring him in a sum extending well into five figures annually, that law courts afford the truest barometrical reading of the financial prosperity of the trade of this country. He argues, and most of us see no reason to disagree with him, that when business in any particular trade is brisk, then it is that the crop of contested cases is the more prolific, and he backs up his reasoning by advancing the theory that litigants, seeing a greater probability of recovering that which the law awards them, are the more ready to rush into court. Similarly when an industry is on the decline, and the chances are that financial stability is more insecure, even those who have a good case to fight hesitate to embark upon it owing to the uncertainty of even recovering the cost of the sinews of war.

Taking the opinion of the legal luminary we have in mind as the basis of our argument, we are immediately forced to the conclusion that the cinematograph industry must be in an exceedingly healthy and flourishing condition; for during the past few weeks scarcely a day has elapsed without some case of importance having occupied the attention of the High Court or one of the county courts. Cinema law may be said to be in the process of making; our industry is of such recent origin and of so rapid a development that trade customs have as yet passed unrecorded, and ruling cases, so far as our own Trade affects allied interests, and *vice versa*, have still to be placed upon the Law Reports.

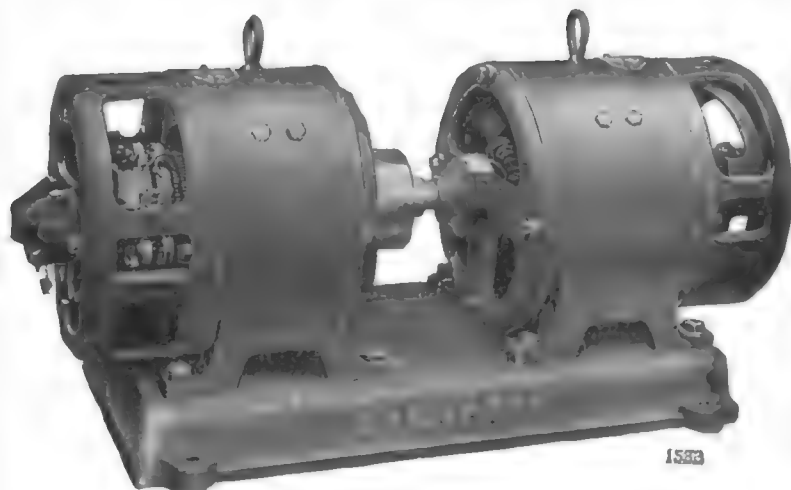
The proceedings before Mr. Justice Bailhache, in the King's Bench Division, as reported in our issue of January 29th, in which the London Theatres of Varieties, Limited, secured an injunction against Mr. Will Evans, restraining him from permitting film representations of his sketches, with himself in the chief part, to be given in contravention of the barring clause, are of extreme importance to film manufacturers, renters and exhibitors alike; and are certainly worthy of more than passing reference. Whilst the decision of the learned Justice in this case may be open to question, it is useless to shut our eyes to the fact that, undoubtedly, in the past film producers, in their highly laudable desire to give the amusement-going public the best of everything, have shown just a little too much eagerness to first of all get the artiste on the film, without regard to

the fact that there may have been some clause in his or her agreement with their superior employers giving the latter exclusive rights to their services, or, at any rate, such rights on a limited area. We fear that it would not be difficult to point to certain cases where the filming of some variety stars at endless trouble and expense has been another instance of love's labour lost. The unfortunate producer has, in fact, so soon as the announcement of the film has appeared, found himself so hemmed in with legal difficulties that he has had to adopt the wiser course of scrapping his negative, rather than run the risk of being mulcted in pains and penalties for infringement of legal rights.

The case in question, so long as it remains unchallenged, to a great extent clears the air, although we are certainly left in somewhat of a dilemma as to what sketches by popular favourites may or may not be filmed. According to the learned Judge's decision, it appears that, whilst it is wrong for a cinematograph version of "Building a Chicken House" to be given, it may be perfectly legal for Mr. Will Evans to appear in a representation on the silent screen of "Harnessing a Horse." Pursuing the same lines of reasoning, we are still left in this state of glorious uncertainty that every case has to be decided on its merits, the governing point appearing to be that if a film version is materially different to the representation on the variety stage, or the piece is one which relies for its success in the music-hall upon its patter, and not upon the facial or pantomimic expression of the actor, then it can be filmed with impunity.

It is important, also, to remember that the clause under which variety stars are barred from appearing elsewhere, is only operative over a proscribed area, and that, after all, London's loss may be the provinces' gain, a point that exhibitors should keep well in mind, for the free advertisement and notoriety which these pictures have obtained through their action must inevitably prove a valuable asset to any showman that books them.

We cannot refrain from commenting upon the change of front on the part of variety theatre proprietors and comedians alike, in regard to the cinema theatre. It is not so long since the members of this profession pointed the finger of scorn at the newest form of amusement, and designated it a fleeting craze. With but one or two exceptions, those managers who introduced the moving picture



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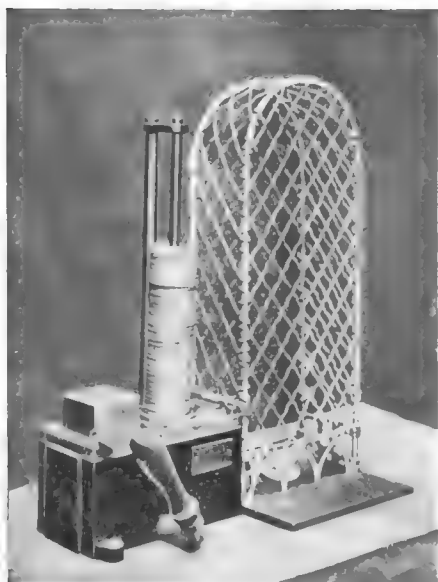
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into their programmes attempted to kill cinematography with kindness. Bad projection, and a place at the tail end of the performance brought the pictures into derision until houses entirely devoted to animated photography raised the science to its proper level. Then music-hall managers clamoured for them, and variety stars and the shining lights of the legitimate fought for the honour of appearing on the screen. And with the onward march at last we find in the Royal Courts of Justice, ranged on the one hand the doyens of entertainment work admitting the power of the pictures as a competitor, and on the other a consensus of opinion in strict agreement with that we have always expressed in these columns—that the cinema theatre is bound to act as a feeder for the music-halls and the legitimate theatre, the

same as these two places of entertainment must also create a growing patronage for the cinema theatre. It is idle to speak of the three forms of entertainment being in direct opposition to each other. Each caters for a special class of patrons, but the more the appetites of those who support the cinema, the variety theatre and musical comedy and drama are whetted by witnessing potted versions of star turns and popular pieces on the film, the more successful will each flourish, whilst the man, woman or child who has witnessed an exceptionally good performance on the screen, will never rest content until he or she has made a closer personal acquaintance with the artistes in the flesh in their own particular sphere, and will in the end help to swell that multitudinous army which nightly throngs the music-halls and theatres of this land.

HALIFAX HINTS.

(BY OUR OWN CORRESPONDENT.)

Rapid progress has been made with the building of the two new picture theatres, especially the one in King Cross Road, which Mr. Thomas Job, of the Eastgate Electric Theatre, Barnsley, hopes to have ready for opening within a very few weeks. It is a splendid building, and greatly improves the area in which it is situated.

The directors of the Theatre de Luxe were again to the fore last week, when they were responsible for the *début* in Halifax of the adaptation of Dumas' novel, "The Three Musketeers." They gave a special show to the local Press on Sunday afternoon, whilst during the week they secured the presence of the Copley and Sarcoat Prize Band.

The Picture Theatre, at Wards End, is continuing to attract and please large audiences. Last week Mr. Harry Carter had an attractive top-liner in "White Lilies of Repentance," this being supported by the Cines drama "Between Man and Beast." During the former part of the week there was an interesting comical film, "Buffy Visits the Theatre," which had a special attraction by reason of the fact that it featured Mr. Clarence Turner, who recently was one of the principal comedians in a pantomime which visited one of the local theatres.

Mr. Leslie Stansfield is still continuing to provide some of the very latest programmes at the Electric Theatre. His enterprise in securing "exclusives" immediately upon release has been much appreciated. Last week he featured "A Fight for Fortune" and "Raised from the Ranks."

Prior to it appearing at the Gem, in Crossley Street, the "Wells v. Carpentier" film had not been shown in Halifax, but, like practically all their transactions, Messrs. Green & Bros. secured the film, and boomed it on an extensive scale, with the result that packed houses were assured. Other films were "The Great Circus Fire" and "The Burning Train."

At the King Cross Picturedrome, Messrs. Greene Brothers had "A Victim of the Mormons," "The Devil's Disciple," "The Race," and "The Beryl Coronet" (Sherlock Holmes series). Messrs. Greene are always ready to give a helping hand to charitable causes, and they have lent their King Cross hall for the benefit of the widow and children of a local bandsman.

Mr. Joseph Pickard's show—the Ideal, Raglan Street—is still doing good business, and amongst the recent features have been "A Bargee's Romance," "Taming of Texas Pete," and "The Wheels of Fate."

At the Hipperholme Picture House, the property of the Theatre de Luxe (Halifax), Limited, Mr. Aucutt is having quite a successful time. In addition to an up-to-date "Gaumont Graphic," he last week had "The Three Musketeers" and "The Uphill Climb."

The Royal Electric Theatre, Hebden Bridge, is still being capably managed by Mr. Jack Shaw, who last week screened "When the Earth Trembled" at the top of his bill, this being followed by "Asta Nielsen in a Fix" and "The Mystery of the Castle."

The Co-operative Hall, Hebden Bridge, is being run, for cinema purposes, every Thursday, Friday and Saturday.

A TRADE NOTE.

The sole agency for the Francois Film Company's releases has been granted to the Excelsior Motion Picture Company, 213, Shaftesbury Avenue, W.C. The releases will consist of scenic and industrial pictures. The studios of the Francois Company are situated at Brisbane, Queensland. The Excelsior Motion Picture Company would be glad to have the addresses of renters who may be intending purchasers of this class of subject for inclusion on their mailing list.

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(BY OUR OWN CORRESPONDENT.)

Since the plans for the new cinema in Roker Avenue were drawn up, the directors, I learn from Mr. Thos. Hy. Johnson, have decided to increase the size of the stage, so that it will be possible to "put on" any "turn," even a pantomime. This has compelled the architect to reduce the seating accommodation, which, however, will still be large. It has been definitely decided to name the hall "The Roker," and in the summer, when the tourists are pouring into the town for a visit to Roker-by-the-Sea, a continuous show will be run.

An important addition to the many cinema halls in South Shields was made last week, when the new Picture House, on the site of the old Cosy, threw open its doors. It is a "continuous," and undoubtedly one of the finest halls of its size in the North of England. The position, too, is excellent, Oscar Road being part of the main business street in the borough, while the new hall is within a few steps of the railway station, and in the centre of what may be termed the amusement area. Entrances and interior decorations are executed in panelled oak and fibrous plaster, and the floor has an ample slope that enables everyone to see the screen with ease. The electrical equipment is the largest available, the projectors being supplied through the agency of the North-Eastern Film Service, Sunderland.

Illumination will be graduated, and all lights are concealed. As I recently mentioned, Mr. F. J. Studd is the manager. The professional orchestra is under the direction of Mr. Robert Johnson. For the opening week there was, as was to be expected, a strong programme, including "The Probationer," "Borrowed Gold," "Two Old Tars," "One Round O'Brien Comes Back," and the "Pathé Gazette." Two programmes are to be run each week, and admission ranges from 3d. to 9d.

One has got accustomed to look for good things at the High Street West Picture House, and Mr. McColl never disappoints. He had "The House of Temperley" last week, exclusive to the hall, and it is undoubtedly one of the finest all-British picture plays yet produced. Few stories make a broader appeal, and I was not surprised to find, owing to having to turn hundreds away, Mr. McColl wisely deciding to continue its exhibition all the week, although originally only billed until Wednesday. "My Lady's Boot" unfolded a charming North v. South romance, comedies and topical subjects being nicely sandwiched in between these "big guns," until all tastes were as satisfied as they were delighted. The Viennese orchestra, led by Mr. Jennings, is adding to its high reputation.

An exclusive programme was responsible for much good business at the High Shields Palace, Mr. J. F. Hayward putting on "The Mystery of Hill Street," "Wild Rose of the Hills," and several other attractive items during the early part of the week, and "The Tiger Countess" and "His Last Deal" from the Thursday evening.

Replete with everything that is up to date in cinema land is the new Queen's Hall in Bridge Street, which is steadily attaching to itself a *clientèle* whose numbers must make the heart of Mr. Tom Adamson glow. "The Black Gang," "On the Life-saver,"

as well as several others, made up a spanking programme. "The Impostor" and "The Leopard Detective" drew the crowds later on, whilst this week "A Message from Mars" appreciably improved the averages attendances.

Messrs. Lough and Richardson, who run the Star at Monkwearmouth, and the Central on the other side of the river, intend giving the youngsters who regularly attend the matinées a "treat" at Easter.

Every item on the long programme at the Avenue Theatre was worth its place, and now that Mr. Fredk. Sayer, the new manager here, is getting hold of things, all will be well at the old place. "Wings of Death" was a first-rate thriller, while "The Gamekeeper's Wife," "Vandra," "Pauline's Dream," and "The Swimmer," and some good vaudeville, sustained the interest at a high pitch throughout.

The Pavilion, in Sans Street, I learn from Mr. Fredk. W. Hunter, is doing improved business. He had "The Burning Train," followed by "The Maid of the Clouds," last week.

That fine hall, the Villiers, had its 1,400 accommodation frequently tested. "Why Girls Leave Home," the great Edison comedy, "The Man of Him" (Lubin), and "John Bonsall of the Secret Service," naturally making a strong appeal, supplemented, as they were, by first-class vaudeville. This week "Hard Cash" and "The Evil Power" occupied the premier positions. An extra film on Saturday night is one of the latest innovations here.

The Theatre de Luxe, opposite the Town Hall, was Sunderland's first "continuous," and assuredly will be a continuous success, while Mr. Fred Hudspeth is responsible for its programmes and general management. It was a most comprehensive array of first-class pictures last week, including, for example, "The Bridge of Shadows," "One Round O'Brien Comes Back," "The Sea's Recompense," "Where There's a Swill There's a Sway," "Feeding the Animals," Pathé's Cartoons, and the "Topical Budget," to say nothing of a charming travel picture.

Some of the smaller halls in Sunderland are really doing very well at present. The other night I dropped into the Central, in Green Street, and had the pleasure of hearing Mr. W. Hay Hunter lecturing upon "The Test," the interest in the film being splendidly helped by his masterly narration. "The Pendulum of Fate" had also drawn well earlier in the week.

It is always safe to bet upon the Palace Theatre "having the latest," and "A Fight for Fortune," just released, made one's money sure last week.

Pantomime held sway at the West Hartlepool Empire, but in deference to the wishes of many of his steadiest supporters, Mr. Smurthwaite ran a special fashionable picture matinée on Wednesday afternoon, "The Duke's Talisman" and "The Little Orphans" being the principal films.

My Seaham Harbour friends greatly appreciated "A Cigarette Maker's Romance," which was screened at the Invicta Picture Hall.

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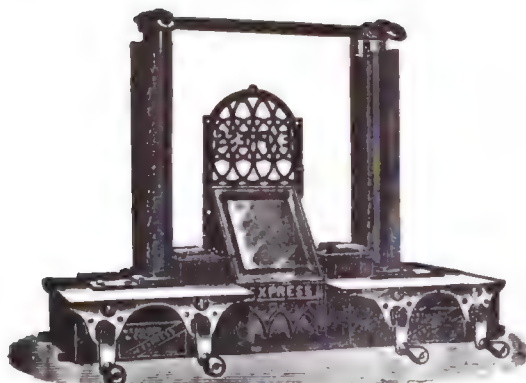
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FROM THE WELSH METROPOLIS.

(BY OUR OWN CORRESPONDENT.)

Calling upon Mr. Frank Ridge, manager of the Canton Cinema Theatre, I was sorry to hear that he is resigning that position. Since its opening, Mr. Ridge has admirably controlled the affairs of this hall, which is now justly popular. He leaves with the good wishes of all. His successor is Mr. Bert Spathaky, who is a live man in every respect, and should make a worthy successor to Mr. Frank Ridge.

I have to record another resignation, that of Mr. Arthur Parker, manager of the Cardiff Branch of the Walturdaw Company.

A meeting was held recently to consider the advisability of holding a supper and smoking concert. Steps are also being taken with a view to forming a branch of the Exhibitors' Association in South Wales.

At the Cardiff Cinema, Mr. H. Vickers has been appointed to the vacancy caused by Mr. Spathaky's transference to the Canton Cinema. Major MacDonald tells me that business is good, and that he has some big bookings for the future. The "Pathé Gazette" is always included in the programme.

The Kinematograph Trading Company held a well attended Trade Show of their exclusive, "Sealed Orders," at the Imperial Cinema. The film had a good reception, and the Cardiff rights were consequently secured by Moss's Empires, Limited.

"In the Hand of London Crooks" was featured at the Olympia last week. Mr. Randolph Richards tells me that this all-British exclusive is proving a big attraction. Mr. Percy Wheeler's orchestra adds not a little to the enjoyment of the good fare provided.

An orchestra of four now renders pleasing selections at the Ninian Palace, Grangetown.

On the 26th ult. the Llandaff Cinema was opened with every success. The first performance was intended to be by invitation only, but, thanks to the excellent advance advertising carried out by Mr. Lucas, the secretary, people attended from all parts of Llandaff, Whitchurch, and even Cardiff. The projector is a Powers No. 6, and a splendid picture is obtained. The hall is soundly constructed, and the interior is decorated with cream panels upon a red background. The ceiling, which is flat, is in art blue, and the heavy moulding usually associated with this class of work is entirely absent. This theatre is one that Llandaff may well be proud of, and I venture to think that its success is assured, as patrons can be drawn both from Llandaff and Whitchurch.

At a recent meeting of the directors of the Canton Coliseum, Mr. A. Douglas Thomas was thanked for the able manner in which he had performed the duties of secretary, and was re-elected for the ensuing year. Mr. Barron J. Solomon is now the manager of this hall.

Mr. Lewis H. Chave, manager of the Cardiff branch of Messrs. Gaumonts', told me the other day that business is increasing by leaps and bounds. I would remind showmen that the ordinary releases are screened in the private theatre of this firm every Wednesday morning.

NOTES FROM BOLTON.

(BY OUR OWN CORRESPONDENT.)

It was not a surprising thing to learn that at the last licensing sessions for the County Division two new regulations were added to the cinematograph licences. They were: (1) That highly inflammable material, such as cotton wool, must not be used for the costumes of the performers or the decoration of the premises unless they have been rendered fire resisting, and are maintained in that condition. (2) That no young person, apparently under the age of sixteen years, shall be admitted after the hour of 9 p.m., unless accompanied by his or her parents, or a person over the age of twenty-one years.

It was also stated that police constables, when dressed in uniform, or other constables when not so dressed but known as officers, shall be permitted to have free ingress at all times.

The first rule would seemingly refer, in part, only to those halls, of which there are very few, where a licence is held for vaudeville turns. The second rule has followed closely upon the resolution passed by managers of halls in the borough area.

There is some wailing in the annual report of the governing council of the Bolton Sunday Schools' Social League, for it says that the entertainments of that excellent body have been "killed by the picture palaces," whilst the gymnasiums were "very weak." Is this a victory for the cinema, or yet another adverse criticism? If the pictures are the attraction, should I be going too far by suggesting that the Council should also install a cinema?

I spent a most enjoyable evening at the Queen's Theatre last week. The Kinemacolor pictures were a revelation. Two of the best were "A Trip Thro' Memphis and Some Sunsets in Egypt" and "Kiel Regatta." The Kinetophone makes one of the finest shows in the town, and the Bolton Picture Hall Company, Limited, are to be congratulated on their enterprise, which seems untiring. "Edison's Minstrels" was the singing picture, and a funny Keystone comic, "The Bowling Match," was the cause of much merriment. Another good laughable subject was "How Pimple Saves the Kissing Cup."

Mr. G. R. Parnell, of Rumworth Theatre, is very pleased with himself, and he has every reason to be, for the introduction of a costly Bechstein piano has added a distinct charm to the entertainment. Also there was a particularly good programme, which contained a fine mixture of humour and drama. "The Half Breed's Crime" and "The Indian Raid" were classed among the latter, and "A Holiday Night," "When Dreams Come True," and "Strong Man Wins" were of the former order. The singing picture is popular, and its rendition of "The Way the Wind Blows" drew "no end" of applause.—Way down Bradshawgate, the Paragon Theatre had "The Waster" as the star, a Pathé film in five parts; and the Hippodrome, at Moses Gate, screened six parts of the "Mary" series during the first part of the week, and the other six on Thursday, Friday and Saturday.

The Bee Hive, Bark Street, showed "The Great Diamond Mystery," "Daddy's Soldier Boy," "Fatty's Day Off" the first three days, and "Evil Power" was the star at the week-end. During this week a magnificent film has been booked, entitled "Seven Months' Big Game Hunting."

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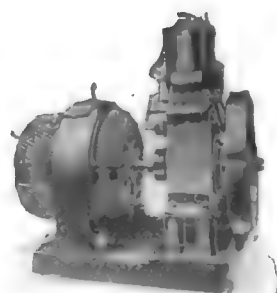
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WORLD OF FINANCE.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

New Companies.

THEATRICAL PRODUCTIONS, LIMITED. (133,203.)—This company was registered on January 9th, with a capital of £6,000 in £1 shares (3,000 preference), to construct theatres and other buildings and works in London and suburbs, and to carry on the business of theatre, hall and cinematograph show proprietors and managers, etc. Minimum cash subscription £1,500. The number of directors is not to be less than two nor more than four. The first are: R. N. Adams, 12, Charles Street, Knightsbridge, S.W. (managing director); and E. O. Evan-Thomas, 1, Clarges Street, W. Qualification £20. Remuneration of managing director, £350 per annum and a bonus; of E. O. Evan-Thomas, £150 per annum and a bonus; of others £10 each per annum. Secretary (*pro tem.*): T. J. Pinfold. Solicitors: Church, Rackham and Co., 46, Lincoln's Inn Fields, W.C. Registered by Jordan and Sons, Limited, 116-17, Chancery Lane, W.C.

KINEMA SHOOTING RANGES, LIMITED. (133,312.)—This company was registered on January 10th, with a capital of £3,000 in £1 shares, to carry on the business indicated by the title. Private company. Table A mainly applies. Registered by E. L. Watts, 3, Lombard Street, E.C.

QUEENSFERRY PICTURE HOUSE COMPANY, LIMITED. (8,927.)—This company was registered in Edinburgh on January 10th, with a capital of £1,000 in £1 shares, to carry on the business of exhibitors of moving pictures, etc. Private company. The first directors are: P. Miller, town clerk, Queensferry; and F. Miller, 6, Seaforth Terrace, Blackhall, Midlothian. Remuneration £25 each per annum. Registered office: The Loan, Queensferry.

CLARION FILM AGENCY, LIMITED. (133,324.)—This company was registered on January 12th, with a capital of £1,000 in £1 shares, to take over the business of a film renter, carried on by E. G. Milloy, at Manchester, as the Clarion Film Agency. Private company. The number of directors is not to be less than two nor more than five. The first are Florence H. Taylor, 28, Vine Grove, Eccles Old Road, Pendleton, Manchester; and E. G. Milloy, 576, Wardley Lane, Swinton, Manchester. Qualification £100. Registered office: 47, Market Street, Manchester.

GRASSMOOR ELECTRIC THEATRE, LIMITED. (133,328.)—This company was registered on January 12th, with a capital of £3,000 in £1 shares, to acquire from J. A. Booker the plot of freehold land at North Wingfield Road, Grassmoor, Derby, together with the partly completed buildings thereon, and to carry on the business of cinematograph hall, picture palace, theatre and music-hall proprietors, etc. Private company. The first directors are not named. Remuneration as fixed by the company. Solicitor: W. H. Cave, 18, Bank Street, Sheffield.

BLACKHALL MILL PALACE, LIMITED. (133,338.)—This company was registered on January 13th, with a capital of £3,000 in £1 shares, to take over the benefit of an agreement between the Blaydon Urban District Council, and J. Cummings, for the sale of certain land at Blackhall Mill, Durham, to carry on the business of picture hall and theatre proprietors

and managers, etc. Private company. The number of directors is not to be less than three nor more than five. The first are: J. Cummings, Dene House, Hamsterley Colliery; W. S. Marshall, Hamsterley Colliery; M. C. Gardiner, 2, Victoria Terrace, Hamsterley Colliery; W. Fletcher and W. W. Sterling. Qualification 100 shares. Registered office: Blackhall Mill, Durham.

NORTH NOTTS. PICTURE PALACE COMPANY, LIMITED. (133,348.)—This company was registered on January 13th, with a capital of £1,000 in £1 shares, to acquire the hereditaments and premises known as the Pilot Palace, Hucknall Torkard, Nottingham, and to adopt an agreement between the Pilot Palace Company, Limited, and W. E. Clifton and H. B. Stone. Private company. The number of directors is not to be less than three nor more than seven. The first are: A. J. Cooper, Clare Valley Lodge, The Park, Nottingham; C. D. Cooper, 1, Wheeler Gate, Nottingham; J. A. Cooper, F. L. Clarke and H. W. Hartley. Qualification £25. Remuneration as fixed by the company. Registered by Jordan and Sons, Limited, 116-17, Chancery Lane, W.C.

VERSCOLOR SYNDICATE, LIMITED. (8,933.)—This company was registered in Edinburgh on January 14th, with a capital of £11,000 in 10,000 A shares of £1 each, and 10,000 B shares of 2s. each, to acquire and manufacture cinematograph films, etc. The number of directors is not to be less than two nor more than five. The first are: W. H. Baxter, V. Behar, T. A. Gentles and A. Moore. Qualification 100 shares. Remuneration £100 per annum (£150 for chairman). Registered office: 209, West George Street, Glasgow.

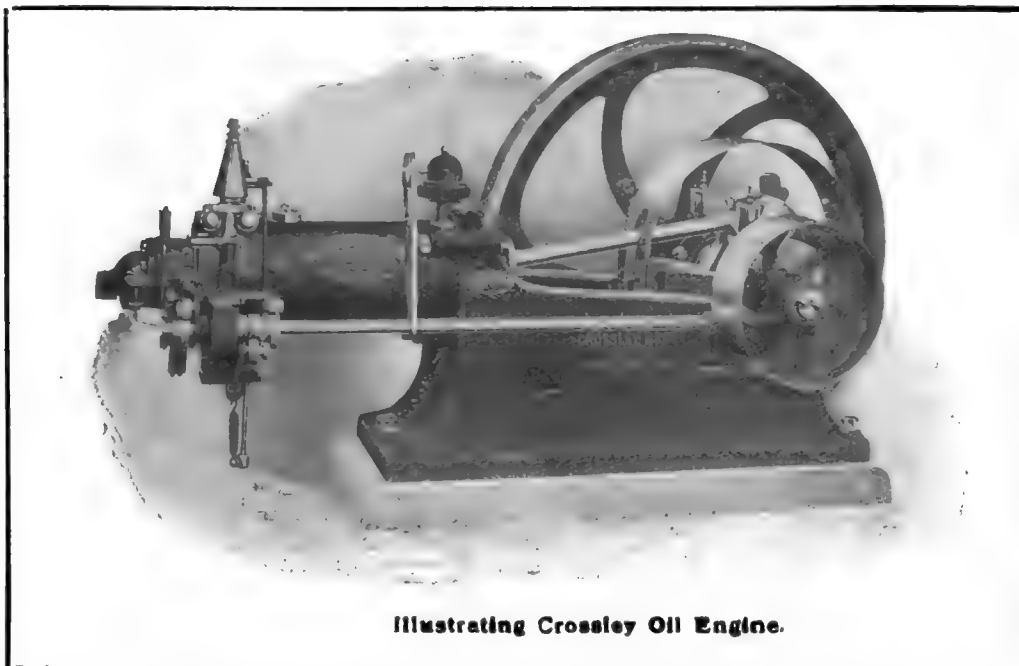
LISTERHILLS CINEMA, LIMITED. (133,382.)—This company was registered on January 15th, with a capital of £2,500 in £1 shares, to carry on the business of theatre, cinema, cinematograph proprietors, exhibitors or managers, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: Gertrude Meynell, 76, Broadway Avenue, Bradford; J. Meynell, 87, Baird Street, Bradford; and Asa Pickles, 19, St. Swires Road, Halifax. Qualification £25. Solicitor: A. F. Massey, 1, Cheapside, Bradford. Registered office: 2, Darley Street, Bradford.

PEOPLE'S POPULAR PLAYHOUSES, LIMITED. (133,385.)—This company was registered on January 15th with a capital of £2,000 in £1 shares, to carry on the business of theatre, music-hall, cinema and concert room proprietors, lessees and managers, etc. Private company. The first directors are: G. H. Gill, Dale View, Menston, near Leeds; and S. R. Berry, Farnley Road, Menston, near Leeds. Qualification £50. Remuneration as fixed by the company. Solicitor James Wade, 72, Albion Street, Leeds.

PICTUREDROME, WORTHING, LIMITED. (133,386.)—This company was registered on January 15th, with a capital of £5,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement with P. D. and A. D. Stonham. Private company. The number of directors is not to be less than three nor more than seven. The subscribers are to appoint the first. Qualification £100. Registered office: 69, Terminus Road, Eastbourne.

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NEPTUNE FILM COMPANY, LIMITED. (133,440.).—This company was registered on January 16th, with a capital of £40,050 in 40,000 ordinary shares of £1 each and 1,000 deferred shares of 1s. each, to carry on the business of producers of cinematograph films for entertainments and for scientific, educational and other purposes, etc. Private company. The number of directors is not to be less than three nor more than five. The first are: T. L. Gilmour, 3, Rosecroft Avenue, Hampstead, N.W.; A. M. Lawrence, 153, Queen Victoria Street, E.C.; and E. Dunkels, 4, London Wall Buildings, E.C. Remuneration £50 each per annum (chairman £50 extra) and a percentage of the profits. Registered by Minet, Pering, Smith and Co., 7, St. Helen's Place, E.C.

ORFORD LANE (WARRINGTON) PICTURE HOUSE, LIMITED. (133,405.).—This company was registered on January 16th, with a capital of £5,000 in £1 shares, to carry on the business of proprietors and managers of cinematograph theatres, and to adopt an agreement between H. A. Maw, C. Collins, and T. H. Parkhouse. Private company. The number of directors is not to be less than two nor more than five. The first are: H. A. Maw, T. H. Parkhouse and C. Collins. Qualification £100. Remuneration £150 per annum. Solicitor H. G. Smith, 61, Lord Street, Liverpool.

WINTON (BOURNEMOUTH) ELECTRIC PALACE, LIMITED. (133,416.).—This company was registered on January 16th, with a capital of £7,500 in 5s. shares (20,000 7 per cent. cum. participating pref.), to take over the business of freehold cinematograph theatre and premises known as "Winton Hall," situate at Winton, Bournemouth, carried on by C. E. Clough (vendor to and promoter of this company). Minimum cash subscription 25 per cent. of the shares offered to the public. The number of directors is not to be less than three nor more than seven; the subscribers are to appoint the first. Remuneration as fixed by the company. Registered office: Arcade Chambers, Bournemouth, Hants.

ASSOCIATED PROVINCIAL PICTURE HOUSES, LIMITED. (133,393.).—Registered January 16th, by Francis and Johnson, 19, Great Winchester Street, E.C. Capital of £500,000 in £1 shares (400,000 ordinary and 100,000 non-cumulative pref.). Objects: To take over the interest of Provincial Cinematograph Theatres, Limited, in certain properties or sites for the erection of picture theatres in provincial towns, to erect or adapt and equip theatres and halls, to acquire assets, and undertake liabilities of Provincial Cinematograph Theatres in connection therewith, to carry on the business of cinematograph and other theatre proprietors and managers, etc. Minimum cash subscription 50,000 shares. The first directors (to be not less than three nor more than seven) are: Sir William A. H. Bass, Bart., Byrkley Lodge, Burton-on-Trent; Ralph T. Jupp, M.B., 2, Mansfield Place, Richmond; Walter C. Grant, The Meadway, Hampstead, N.W.; Aubrey Meares, Harrow-on-the-Hill; Stanley Ball, 57, Portland Court, W.; and Alfred E. Newbould, Tremoor Cottage, Carshalton, Surrey. All the directors are to retire from office at the ordinary general meeting in 1915. So long as Provincial Cinematograph Theatres, Limited, hold 10,000 ordinary shares, they may, from time to time, commencing with the retirement of the directors in 1915, appoint and remove a person or persons to or from

the office of director or directors of the company, but so that not more than two persons shall hold office by virtue of such appointment at the same time. Remuneration, £200 each per annum (chairman £100 extra). Registered office: 109, Piccadilly, W.

RHODES' PICTURES, LIMITED. (133,412.).—This company was registered on January 16th, with a capital of £35,000 in 5s. shares, to take over the business carried on by B. Rhodes, at Manchester and Bolton, as the International Bioscope Company. Minimum cash subscription, 25 per cent. of the shares offered to the public. The number of directors is not to be less than three nor more than ten. The first are: R. Rhodes, Gladwyn, King's Road, Alexandra Road, Manchester; T. Cook, Oakgate, Worsley, Manchester; C. Ogden, 150, Bolton Road, Pendleton, Manchester; W. O. Stott, 28, Bolton Road, Pendleton, Manchester; and A. Wilkinson, 25, Trafford Road, Eccles. Qualification 400 shares. Remuneration (except managing director) £50 each per annum. Registered office: 80a, City Road, Manchester.

PORT TALBOT AND ABERAVON THEATRES, LIMITED. (133,425.).—This company was registered on January 17th, with a capital of £10,000 in £1 shares, to take over the business of a music-hall and picture palace proprietor, lately carried on by L. Vint, at the Palace Theatre, Water Street, Aberavon, Glam., and to adopt an agreement between E. J. Dann, W. Mitchell, W. Llewellyn, J. J. Matthias and R. J. Dimond, of the first part, the said E. J. Dann of the second part, the said Llewellyn of the third part, and the company of the fourth part. Private company. The number of directors is not to be less than three nor more than five. The first are: E. J. Dann, W. Llewellyn, 52, Brynhyfryd, Pentyllan, Aberavon; J. J. Matthias; and R. J. Dimond. Qualification £600. Solicitor: H. W. Henderson, Station Road, Port Talbot.

LEICESTER PICTURES, LIMITED. (133,422.).—This company was registered on January 17th, with a capital of £7,000 in £1 shares (3,000 preference), to carry on the business of lessees or occupiers, proprietors and managers of places for and caterers for public entertainments and amusements, producers of cinematograph films, photographers, opticians, etc., and to adopt an agreement with E. D. Tyler. Private company. The number of directors is not to be less than three nor more than five. The first are: E. D. Tyler, Netherby, Stoneygate Road, Leicester (chairman); S. T. Crowe, 9, Severn Street, Leicester; and W. J. Haylock, Hill Croft, Guildford Road, Leicester. Qualification 100 shares. Remuneration £50 per annum. Registered office: 12-16, Corridor Chambers, Market Place, Leicester.

STIRCHLEY EMPIRE, LIMITED. (133,445.).—This company was registered on January 16th, with a capital of £7,000 in £1 shares, to carry on the business of cinematograph, biograph and animated picture entertainments, music-hall proprietors, etc., and to adopt an agreement between C. Morrall and W. Bull and W. Astley. Private company. The number of directors is not to be less than two nor more than five. The first are: W. Astley, 70, Cartland Road, Hazelwell, Birmingham; W. H. Bull, 43, Franklin Road, Bourneville, Birmingham (managing director); S. W. Clift, 65, Cartland Road, Hazelwell, Birmingham; R. E. Bull; and H. B. Lane. Qualification 50 ordinary shares. Registered office: Stirchley Empire, Pershore Road, Stirchley, Birmingham.

PORTSMOUTH (PICTURE) PALLADIUM, LIMITED. (133,444.).—This company was registered on January 16th, with a capital of £7,000 in 6,000 preferred ordinary shares of £1 each, and 2,000 deferred shares of 1s. each, to acquire certain lands at London Road, North End, Portsmouth, to erect buildings thereon,

to carry on the business indicated by the title, and to adopt an agreement with E. G. Tresias and W. J. Foster. Minimum cash subscription £2,500. The number of directors is not to be less than three nor more than seven. The first are: C. F. Saunders, C. B. Kingsbury, E. G. Tresias and W. J. Foster (managing director). Qualification 100 shares. Registered office: 46, Pearl Buildings, Portsmouth.

SHOTTS EMPIRE THEATRE, LIMITED. (8,943.)—This company was registered in Edinburgh on January 20th, with a capital of £3,500 in £1 shares, to carry on business as amusement caterers, etc. The number of directors is not to be less than three nor more than nine. The first are: J. Jenkins, Mossbank, Shotts; J. Shirlaw, Station Road, Shotts; T. Shirlaw, Hillside, Shotts; J. Torrance, Dunedin, Shotts; G. Muir, Helenlea, Shotts; T. McQueen, 45, Main Street, Shotts; R. Cunningham, 12, Clive Street, Shotts; W. Smith, Home Cottage, Shotts; T. Eeder, Colenso Cottage, Shotts. Qualification £50. Registered office: Laurence Cottage, Stane, Shotts.

COLISEUM (CLAPHAM JUNCTION), LIMITED. (133,448.) This company was registered on January 20th, with a capital of £2,500 in £1 shares, to carry on the business of cinematograph, theatre, music-hall, rink, exhibition and entertainment proprietors, etc. Private company. Table A mainly applies. Registered office: The Coliseum, St. John's Hill, Clapham Junction, S.W.

PARADE CINEMA, MARGATE (1914), LIMITED. (133,459.)—This company was registered on January 20th, with a capital of £10,500 in £1 shares (2,000 7½ preference), to take over the business of cinematograph theatre proprietors, carried on by the Parade Cinema (Margate), Limited, at 5a, The Parade, Margate, together with all the property and assets, including the Parade Cinema. Minimum cash subscription £500. The number of directors is not to be less than three nor more than five. The first are: W. B. Reeve, 140, Canterbury Road, Margate; C. W. Stanley, 138, Canterbury Road Margate; W. Hills, Gwydyr House, Dane Park, Margate; E. O. Skey, Cliftonville College, Margate; J. Olby, Whippingham, Hollicandane Road, Ramsgate. Qualification £100. Remuneration as fixed by the company. Solicitors: Walter Hills and Shea, 19, Cecil Square, Margate.

OXFORD STREET SHOOTING RANGE, LIMITED. (133,457.)—This company was registered on January 20th, with a capital of £3,500 in £1 shares, to take over the tenants' interest and other property and assets in 291a, Oxford Street, W., to carry on the business of proprietors of shooting galleries, cinematograph shows, etc., and to adopt an agreement between Rosina Rose and S. Sibthorp. Private company. The number of directors is not to be less than two nor more than three. The first are: S. Sibthorp, Sardinia House, 52, Lincoln's Inn Fields, W.C.; and S. Hignett, Sardinia House, 52, Lincoln's Inn Fields, W.C. Qualification £50. Remuneration £100 per annum and a percentage of the profits. Registered office: Sardinia House, 52, Lincoln's Inn Fields, W.C.

PHOENIX FILM AND GENERAL MANUFACTURING COMPANY, LIMITED. (133,488.)—This company was registered on January 21st, with a capital of £1,000 in 905 preferred ordinary shares of £1 each and 100 deferred shares of 1s. each, to carry on the business indicated by the title. Private company. The number of directors is not to be less than three nor more than seven. The subscribers are to appoint the first. Registered office: Streatley House, 226, Piccadilly, W.

CLIMAX FILM PRODUCTIONS, LIMITED. (133,479.)—This company was registered on January 21st, with a capital of £2,500 in £1 shares (500 5 per cent. preference), to take over the business known as Climax Film Productions, and to carry on the business of cinematograph film producers and sellers, photographers, theatre proprietors and showmen, etc. Private company. The number of directors is not to be less than three nor more than five. The first are: M. Harper, 23, Cecil Court, W.C.; L. Cooke, 40, St. Mark's Road, West Kensington, W.; A. E. H. Barry, 50, Bow Lane, E.C.; and Mariana L. C. Barry. Registered by M. Harper, 23, Cecil Court, W.C.

VOCAL CINEMA COMPANY, LIMITED. (8,946.)—This company was registered in Edinburgh on January 21st, with a capital of £10,000 in £1 shares, to carry on the business of manufacturers and suppliers of synchronising devices and accessories, whereby cinema cameras or projectors may be used in conjunction with gramophones, etc. Private company. The number of directors is not to be less than three nor more than five. The first are: J. C. McLean, 67, West Regent Street, Glasgow; T. C. Reid, 7, Kelvinside Gardens, Glasgow; J. Hawthorne and J. M. Christie. Qualification £200. Registered office: 170, Hope Street, Glasgow.

TRAVERS, LIMITED. (133,522.)—This company was registered on January 22nd, with a capital of £500 in sixty pref. shares of £5 each and 200 ordinary shares of £1 each, to carry on the business of automobile, electric and mechanical engineers, manufacturers of and dealers in motor cars, cycles, and electrical machinery, entertainment caterers, motion picture specialists, etc. Private company. Table "A" mainly applies. Solicitor: T. Hall, 18, Bigg Market, Newcastle-on-Tyne. Registered by Frederick Walker and Co., 68, Coleman Street, E.C.

PREMIER AGENCY, LIMITED. (133,514.)—This company was registered on January 22nd, with a capital of £2,000 in £1 shares, to take over the business of film agent and hirer, carried on by G. Doff, at 2, Victoria Street, Manchester, as the "Premier Film Agency." Private company. The number of directors is not to be less than two nor more than five. The first are: G. Doff, 54, Barlow Moor Road, Chorlton-cum-Hardy; J. H. Kippax, Rookwood, Roe Lane, Southport; W. Stafford, 88, Waterloo Street, Oldham; and G. Stafford, 88, Waterloo Street, Oldham. Qualification £300. Registered office: 2, Victoria Street, Manchester.

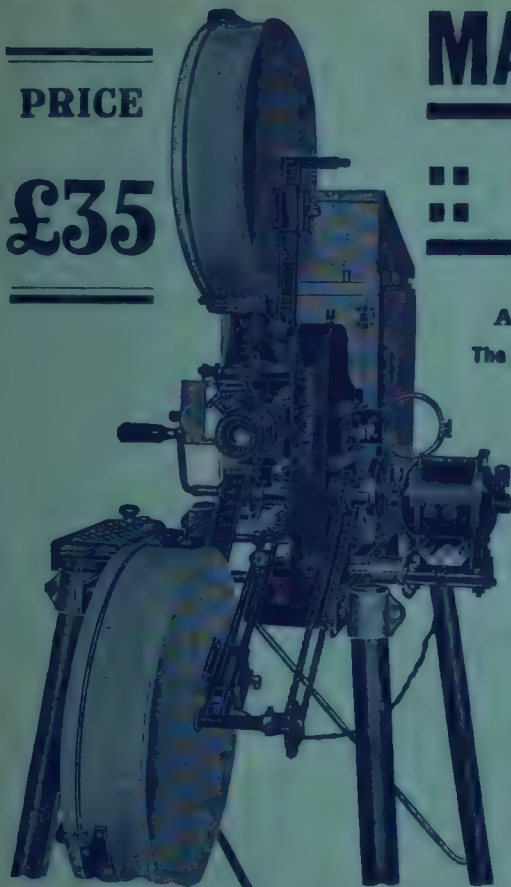
MIDLAND COUNTIES CINEMA CIRCUIT, LIMITED. (133,505.)—This company was registered on January 26th, with a capital of £1,000 in £1 shares (500 preference), to carry on the business of cinematograph theatre proprietors, etc. Private company. The number of directors is not to be less than two nor more than five. The subscribers are to appoint the first. Qualification 100 shares. Solicitor: A. H. Craig, 188, Peckham Rye, S.E. Registered office: The Square, Market Harborough, Leicester.

CLYDACH VALE CINEMA, LIMITED. (133,507.)—This company was registered on January 28th, with a capital of £1,000 in £1 shares, to carry on the business indicated by the title, and to adopt an agreement between A. M. Phillips Jones, J. Jones and J. J. Molyneux. Private company. J. J. Molyneux, 43, Queen Street, Cardiff, is permanent director, with power to appoint one other. Qualification of permanent director, £250; of other directors, £25. Remuneration of permanent director, £250; and a percentage of the profits. Registered by Jordan and Sons, Limited, 116-7, Chancery Lane, W.C.

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FILMS—WEEK BY WEEK.

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AMERICAN CO.



The Rose of San Juan.—Stirring romance of the Southern frontier. A Spanish boy, who has been befriended by the sweetheart of Inez, cleverly saves



his benefactor. The shooting scene will prove a tense episode. (February 23rd. 995 ft.)

The Power of Light.—The son of a moonshiner leaves his father in defiance, but, years later, returns as a minister to the old place. An exciting happening ends in his being wounded, but he recovers, and is enabled to accomplish by love what the law had hitherto failed to do. (February 26th. 1,990 ft.)

ANDERSON'S FILM AGENCY.

URANUS.

3 x 1 = 1.—Comedy of a family committee, who have each a desirable candidate for a marriage. The three "prospectives" eventually prove to be "one and the same," but not until some farcical events have taken place. (February 23rd. 870 ft.)

CLARENDON.

Gigantic Marionettes.—Trick film, said to be one of the most wonderful, each figure being of monstrous proportions, yet all going through a really clever performance. (February 23rd. 370 ft.)

CRICKS AND MARTIN.



Bertie Buys a Caretaker.—Given to "celebrations," Bertie finds that his flat has been marked out by marauders. He lays a trap, which is discovered by the thieves, but only to come in for a great deal more trouble than they expected. Their capture causes Bertie to turn over a new leaf. (February 26th. 425 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.



Just in Time.—Melodrama of the rich and juicy, true Adelphi pattern, a vile villain, and sensation *ad lib.*, yet happily ended when the couple reach the registry office. (February 23rd. 1,210 ft.)

I. and E.

Holland: The Island of Walcheren.—The third of a unique Dutch series, depicting the most quaint types, and one of the most interesting parts of a wonderful country. (February 26th. 316 ft.)

ECLAIR.

A.C.A.D.

The Horrors of War.—With this feature, which is founded upon Balzac's famous novel, all the vivid scenes of beleaguered Paris during the time of its siege by the Prussians in 1870 are vividly recalled in a stirring and well enacted romance. (February 26th. 4,310 ft.)

AMERICAN STANDARD.

Policeman O'Roan.—Under an assumed name, a young English viscount goes West, and plays a heroic part in a Cuban insurrection. He saves the life of his lieutenant, then goes to New York. Here the officer cleverly saves him from losing his job as a mounted policeman, and, through a romantic rescue, gains the aristocrat's sister for a bride. (February 23rd. 2,000 ft.)

SAVOIA.

Jealousy and Kindness.—Stirring tale of the circus, with a huge boa constrictor as the deciding factor between jealousy and love. Through saving her rival from the snake, the circus girl is enabled to secure a lover in the lion tamer. (February 26th. 2,015 ft.)

Love of Hunting.—An original comic, in which two youthful Nimrods train for lion hunting with a variety of wild animals, and soon display scars enough to earn them medals galore. (February 26th. 630 ft.)

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ECLAIR.



Softy and the Mad Woman.—Not being a favoured suitor, poor Softy is cruelly deluded by pa with a wonderful lie about the pet poodle, and, before the supposed hydrophobia patient, behaves in an utterly foolish fashion. (February 23rd. 680 ft.)



MLLE. RENEE SYLVAIRE,
the talented Eclair actress.

SCIENTIA.

In Ceylon.—Quite an ideal travel and scenic release, showing famed Trincomalee and beautiful Colombo, with its unique streets and temples. (February 26th. 380 ft.)

as...

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The Actress.—Idolizing a popular actress, Hayes proves to her, despite all her efforts to dissuade him, that his love is genuine, and even subterfuge fails. A tragic and pathetic scene ends a striking drama. (February 23rd. 1,050 ft.)

Nora's Boarders.—When Nora takes a boarding-house, the male population (singular) flock to the establishment. All goes well until a surprise is suddenly sprung upon them in the shape of Miss Amelia, the new landlady, while Nora and the music teacher are missing. (February 23rd. 1,020 ft.)

The Foreman's Treachery.—An excellent feature drama, set in the loveliest of the scenery of North



Wales. This British production was specially reviewed in THE BIOSCOPE of January 22nd, on p. 381. (February 26th. 2,000 ft.)

The Girl in the Houseboat.—One of the famous "Mr. Leander" comedies, containing some riotously joyous scenes concerning the adventures of "Spud" Bowman, a young medical student. (February 26th. 990 ft.)

ESSANAY.



The Little Substitute.—Pathetic domestic drama of a little stranger substituted for the dead son of a traveller, whose return ultimately provoked a confession, which revealed an unsuspected love on the part of the child's mother. (February 23rd. 982 ft.)

Naming of the Rawhide Queen.—The jealousy of the miners over a new find seems about to cause the driving away of a stranger. His daughter saves the situation, and is soon crowned queen of the new discovery. (February 23rd. 994 ft.)

The Usual Way.—Comedy of an irate uncle, a pretty assistant in the dental parlour, and her lover, the nephew. The storm breaks when Nunky, who "fancied his chance," finds that the nephew has forestalled him. (February 23rd. 996 ft.)



MISS BEVERLEY BAYNE,
one of America's famous stars, appearing in
Essanay photoplays.

The End of a Circle.—An exciting Western drama, showing a rift caused by unreasoning jealousy. Pique begets a marriage, which turns out a miserable contract, ending only with the death of a drunken settler. The woman lives but long enough to hand over her child and declare her love to the man she really wanted. (February 26th. 2,000 ft.)

Quicksands of Sin.—A powerful object lesson against a very prevalent prejudice is contained in the drama of a wife's confession to her husband of a sin. The boy, despite a note left by his mother, remains faithful to the man he looks upon as "father." (February 26th. 964 ft.)

A Woman Scorned.—Comedy, burlesque style, with a jealous woman (of twelve) impelled by novel reading to a horrible hatred. Handsome Jack, accepted by her big sister, has a difficult task, but solves it with—a big doll. (February 26th. 984 ft.)

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GAUMONT.



St. Valentine's Sabots.—A charming little tale of Flemish life, told in quaint and beautifully coloured scenes, and an admirable variant upon the ever-popular "Cinderella." (February 23rd. 1,030 ft.)

Marrakech, Southern Morocco.—A marvellous old town, which forms the southern residence of the Sultan, and reveals many unsuspected beauties. (February 23rd. 290 ft.)

Marvels of the Invisible World.—A series which should arouse the keen curiosity of the audience, and enable them to see some marvels of the microscope. (February 23rd. 330 ft.)

The Villa by the River.—Possessing a lottery ticket, a clerk is electrified to hear that he has won "A Villa." Great preparations are made, even to "giving notice," but the prize proves, to their chagrin, to be a picture. (February 26th. 785 ft.)

Swiss Landscapes: Zurich.—The interesting old town and its environs, with the lovely lake, are splendidly shown. (February 26th. 330 ft.)

Courting Death.—An inventor, finding his ability a species of curse to his family, sets about the making of amends. His new parachute had, however, been demonstrated by his son, who was thus the means of bringing the father to a sense of his responsibilities, and earning a well merited reward. (February 26th. 1,300 ft.)

Across the French Jura.—The fairylike gorges and falls of this famous district presented in a coloured scenic of more than ordinary merit. (February 26th. 395 ft.)

A. E. HÜBSCH & CO., LTD.

EXPRESS.

A Ride on the Lofoten Railway.—The most northerly railway in the world, the rugged mountains of Norway forming a fine scenic. (February 26th. 360 ft.)

HUBSCH.

Winkle and His Wife.—The pair, separating for a while, decide to have their fling in the City. Gorgeously, attired they both turn up at the park, where Winkle "chases" a fair one, and finds out, alas, that she is Mrs. W. (February 23rd. 700 ft.)

MESSTER.



Threads of Destiny.—A life of adventure falls to the lot of a dissolute marine engineer and, in a Colonial corps, he atones for sin by an act of bravery. A dramatic sacrifice ends the feature. (February 23rd. 2,377 ft.)

GENERAL FILM AGENCY.

MILANO.

The Island of Vengeance.—Drama of social intrigue and a plot to ruin a rival in love. The heroine,



to save her honour and that of her lover, deliberately sets fire to the castle, and is rescued, her lover bravely swimming from the mainland to the island. (February 26th. 2,200 ft.)

Dick at the Seaside.—Becomes the "hero" of some comical adventures. His new style trousers invariably lead to his identification until the idea strikes him to effect an exchange. (February 26th. 470 ft.)

In the Corniche Alps.—A beautiful district where many old-world habits still survive, and the scenery is remarkable for its rugged grandeur. (February 26th. 320 ft.)

HEPWORTH.



A Price on His Head.—The doings of a gang of black-mailing kidnappers are cleverly frustrated up to a certain point, by Detective Brendon. He falls prisoner to the gang, but by means of heliograph messages brings help, and a murderous revolver defence is ended with the arrest of the gang. (February 23rd. 1,900 ft.)

On a False Scent.—The smell of "bacca," and the aroma of scent, inspire feelings of bitter jealousy between husband and wife. Even an analyst fails to disprove the facts, but eventually the air is cleared and the scent of suspicion scouted. (February 26th. 650 ft.)

Hawkeye Meets His Match.—Once more the valiant Hawkeye is seen to be the victim of a resemblance and a "himposition." His pursuit of his "double" causes some comical scenes, and the villagers, especially the Bacchanalian, begin to doubt their vision. (February 26th. 650 ft.)

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LUBIN.



From Out the Flood.—An excellent story has been written around some wonderful scenes in a flooded town, the result of a great dam burst. A fine domestic drama follows, drawn in "true to life" fashion, and well played. (February 23rd. 1,995 ft.)

Just Cissie's Little Way.—Awkward boy, a hayseeder, is frightfully jealous when Cis returns West with a parson who is holiday making, but, after some tragi-comic happenings, that parson comes in very handy. (February 23rd. 1,042 ft.)

Trimming a Boob.—The simple "country cousin," in endeavouring to escape from a gambling raid, presents such a formidable obstacle, stuck in a fanlight, that the sharps are compelled to disgorge their winnings to secure release. (February 23rd. 352 ft.)

The Scapegrace.—The noble action of a brother gives rise to jealousy, and his *fiancée* parts from him, to become a nurse, and hastens to save the life of a scapegrace from typhoid; the man turns out to be her sweetheart's brother, and the mystery is soon at an end. (February 26th. 1,027 ft.)

A Husband's Awakening.—The shock of a parting serves to reawaken the man's love, and the wife and child are soon brought back to fill the aching void. (February 26th. 1,029 ft.)

A Widow's Wiles.—Showing how a charming young widow successfully plays off two old sparks. She settles another love match, then proceeds to make one for herself with a younger man. (February 26th. 678 ft.)

A Surprise for Four.—Father and son find themselves rivals for a girl, but an adamant cake proves the undoing of pa, the son wins and pa surprises him by taking the girl's mother. (February 26th. 451 ft.)

KINETO.

A Little Fowl Play.—A lively picture of sporting interest, in which two pugnacious bantams have a set-to under somewhat unusual rules. (February 22nd. 325 ft.)

The Construction of a Four-Cylinder Engine.—An "interest," which shows the whole process of building a loco., from foundry to the finished monster, the engine being a fine example of a G.W.R. flyer. (February 26th. 745 ft.)

M.P. SALES AGENCY.

ARROW.

The Amateur Photographer.—Comedy of village life and a competition which is won, by two sweethearts, in an amusing way. (February 23rd. 840 ft.)

BIOGRAPH.



A Motor Cycle Elopement.—Dick, in an endeavour to outdo his rival, who possesses a tandem bike, buys a one cylinder jibsome, which makes more for profanity than pleasure. (February 23rd. 386 ft.)

The Three Sisters.—Reissue of a well played drama of the doings of a young girl who is saved by the ready wit of her elders. (February 23rd. 1,031 ft.)

The Mystery of the Milk.—Disappearances from the doorstep provided cause for great alarms, until a watchful cop solved the very simple problem. (February 26th. 287 ft.)

Conscience.—Drama of the third degree and the saving of an innocent man. Reissue of a fine play, by request. (February 26th. 1,033 ft.)

KALEM.



The Padrone's Plot.—Thrilling drama of anarchy and industrial life. Tony finds out a terrible mistake and incurs by his refusal, the ire of the plotters, but a new friend comes to his rescue, and the police capture the gang. (February 23rd. 2,145 ft.)

The Rajah's Jewels.—Two crooks, bent upon robbery, find, on opening the casket, a cobra in possession, and subsequently become an easy capture for the detective on the case. (February 26th. 1,242 ft.)

The Invisible Foe.—Woman's love, pitted against the insidious drug habit, contracted by her sweetheart, meets a strong foe, but eventually conquers and helps to a new life. (February 26th. 1,070 ft.)

MINERVA.

The Wreckers.—Fine Nat Pinkerton feature, in which he meets with some hairbreadth escapes in pur-



suit of a dangerous coastal gang. (February 26th. 2,518 ft.)

SPECIAL.

The Opossum.—An unique study of an animal which, on account of its peculiar timidity, is but seldom caught by the camera. (February 26th. 361 ft.)

SEARCHLIGHT.

Rock, Sea and Sky, Cornwall.—Some remarkably beautiful pictures of the English Riviera. (February 26th. 597 ft.)

NEW AGENCY FILM CO.

AMBROSIO.

Grandfather's Surprise.—Even a family feud fails to keep apart a loving young couple, and despite all obstacles, the parents are forced to submit to their wish. (February 23rd. 910 ft.)

Love's Calvary.—Feature drama of society life and the consequences of gambling and speculation. (February 26th. 2,260 ft.)

NEW AGENCY.

Hamburg.—Showing the most interesting buildings, monuments and places of interest. (February 23rd. 455 ft.)



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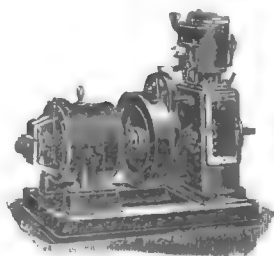
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SVEA.

Fish Culture.—A wonderful glimpse at a strange industry, the raising of fish for the market from spawn. (February 23rd. 330 ft.)

Mid-Winter.—Short length scenic, which gives some vivid scenes of the rigours of the Northern latitudes. (February 26th. 330 ft.)

NEW MAJESTIC FILM CO.**MAJESTIC.**

Bashful Bachelor Bill.—In order to escape the attentions of summer girls, Billy uses the photo of an actress. The girls soon realise that they have been fooled when she arrives, with her husband, but the pretty parlourmaid stands by Bill. (February 23rd. 909 ft.)

Playmates.—Luxury on the one hand and poverty on the other, are strikingly revealed in a meeting between the two children of former partners. The rich youngster's pleading ends in a new partnership and happiness for all. (February 26th. 906 ft.)

RELIANCE.

Between Home and Country.—In an endeavour to protect the honour of his wife, a spy returns to what portends a certain capture, but his little son rides to the Northern camp and a rescue party arrives in time to save his life. (February 23rd. 974 ft.)

The Lure of the City.—Finely drawn story of stage life and the struggle witnessed when the burlesque actress is asked to leave her millionaire protector. Her neglected country sweetheart finally appeals to her better nature, and she arrives home in time to save her mother's life. (February 26th. 985 ft.)

NORDISK FILM CO.

Count Zarka.—Powerful and splendidly produced drama of diplomatic life and intrigue, a villainous abduction of the Prince, a romantic rescue from a dungeon, despite a deluge of water and other startling adventures. (February 23rd. 3,362 ft.)

PATHE FRÈRES**A.K.**

From Love to Hate.—The fact that "woman is a curious being" is exemplified in this feature, a story of Mexican revolution. The girl's rival, an American lady, has a narrow escape from death and reaches the frontier in the nick of time. (February 22nd. 1,025 ft.)

Under the Spell.—Mental suggestion, as taught by a charming girl, is seen to affect its subjects in an alarming way. (February 22nd. 925 ft.)

The Escape.—Dramatic in character, this film tells of the doings of two escaped convicts who part company, but meet unexpectedly when the honourable one saves an innocent girl from the clutches of the other. (February 26th. 950 ft.)

Childhood's Memories.—A reminiscent allegory, in which two old people recall their early life and a rivalry which ended in honours to the best of two and the "winning of the queen." (February 26th. 950 ft.)

The Cowboy and the Baby.—An adventure upon a Western bound Pullman ends in the rancher becoming a clumsy species of nurse. The comedy becomes broadly farcical when the little emigrant arrives at the settlement, and only a doting mother's arrival ends the doings of many willing but sadly bungling sponsors. (February 26th. 1,000 ft.)

AUSTRIA.

Through Bosnia and Dalmatia.—Showing Weiland, one of the favourite resorts of Royalty, and many lovely views of the Adriatic coast. (February 26th. 250 ft.)

CHICAGO.

Hero and His Blind Master.—Well enacted drama of street life and the love of a dog for its owner, a blind newsagent. (February 22nd. 1,000 ft.)

COMICA.

A Jolly Little Dinner.—Deciding upon an *al-fresco* dinner, a party find themselves at the mercy of the elements, while a passing balloonist adds to the confusion. A "lost train" puts the finishing touch to a joyous (?) excursion. (February 22nd. 425 ft.)

HILAIRE.

A Lesson in Love.—Diffident in manner, an elderly suitor seeks the advice of a friend whose mischievous promptings, intended to bring ridicule, serve, however, to shed a new light upon a designing rival. (February 26th. 775 ft.)

IMPERIUM.

Rapids and Falls of New Zealand.—Possessing some of the most romantic scenery in the world, there is seen to be material enough, and to spare, for a very captivating scenic. (February 26th. 250 ft.)

JAPANESE.

Modes of Travel in Japan.—The rickshaw and the litter are seen to be still in use, and the thrilling dangers of "rapid shooting" end in a fine release. (February 22nd. 500 ft.)

LITERATIA.

In the Whirl of Strife.—Episodes in the recent Balkan war form the basis of some exciting passages in a story of love, battle, and the perils of aviation in time of war. (February 22nd. 3,125 ft.)

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Tattooed Will ...	B & C.	" 2.	" "	
The Wreck ...	Vita	" 9.	" "	
Queen's Love ...	Ambr.	Feb. 16.	Mar. 9, 12, 16, 23, 26.	Quad, 16, 6, 8
Sheriff and Rustler ...	Selig	Jan. 26.	Feb. 16, 19, 23, 26.	6 & Quad
In the Midst of Jungle	"	" 5.	" 12, 16, 19, 23.	6, 12 "
Demonyte ...	Neue	Nov. 24.	" 16, 19.	8 sh. "
Protea ...	Eclair	Sept. 29.	" 16, 19, 23.	6 sh. "
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NIZZA.

Mosquitoes and Musketeers.—Having perpetrated a picture play which has caused the premature demise of many patrons, the Musketeers (three, of course) are seen, trailed to their lair by bloodthirsty 'skeeters and the inevitable 'tecs. They escape to a clime which is too warm for their enemies. (February 26th. 600 ft.)

SWEDISH.

Slaves of Ambition.—The lure of political power is seen in a splendidly written society romance. A terrible reprisal upon the successful politician is in progress when its author finds a veritable bombshell burst before his bewildered brain, and his black-mailing methods are summarily ended. (February 26th. 3,975 ft.)

THALIE.

Caza and the Maid.—As that estimable man of light and learning, the plumber, Caza finds a means of masquerading in a new rôle at a customer's house. The maid, appearing as the missus, also seeks to make an impression. A surprise ends the farce in a summary fashion. (February 22nd. 525 ft.)

PREMIER.**A.B.**

Getting Even.—The first of a series of bustling comics. (February 23rd. 467 ft.)

COSMOGRAPH.

The Rival Fishermen.—Tale of jealousy and a murderous revenge enacted upon the Breton coast. (February 26th. 990 ft.)

R. PRIEUR & CO., LTD.**BLACHE.**

Cooking for Trouble.—Hubby's adventures, when compelled to turn to and prepare the menu, enable a fine *pot-pourri* of mistaken zeal with an extraordinary climax. (February 23rd. 1,000 ft.)

An Unexpected Meeting.—Two gay deceivers, married monsters, plan to get a few days by the sea. When they arrive, they meet with surprise, and not a glad one either. (February 26th. 1,000 ft.)

HOLLANDIA.

A Robber Robbed.—A beautiful series of settings and a well played drama of fisher life founded upon the love of an artist for a Dutch girl. (February 26th. 1,250 ft.)

PARISIEN.

A Versatile Lover.—An original comedy in which Mons. Vernaude, of the Folies Dramatiques, enacts a difficult part in a convincing way. (February 23rd. 1,383 ft.)

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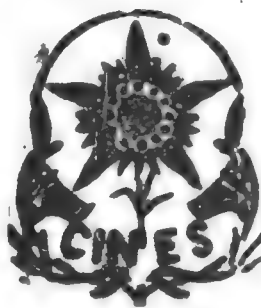
The Touch of a Child.—Even the perfervid acclamations of an adoring public cannot reconcile an opera singer to the loss of husband and child, and, after many trials, she is glad indeed to return and realise her mother's love as the child recovers from sickness. (February 23rd. 1,067 ft.)

The Cypher Message.—Some surprising situations are seen in a detective drama wherein the elucidation of the message plays a strong and convincing part. (February 23rd. 2,025 ft.)

Mounted Officer Flynn.—For the sake of his Government, Flynn braves some extraordinary dangers in the pursuit of daring spies. The final race affords some moments of tense excitement, expert lassoing, and a fine capture. (February 26th. 1,087 ft.)

Dickwash Dick's Counterfeit.—An amusing comedy drama of ranch life and an unexpected trepidity which wins the hearts of "the boys." (February 26th. 848 ft.)

The Supreme Moment.—Typical of the worst of the underworld, Griggs, athirst for a long delayed revenge, takes the opportunity to sink the boat which conveys the daughter of his enemy. A sudden spark of humanity comes and, in the course of a rescue, he drowns before the eyes of the man he sought to wrong. (February 26th. 995 ft.)

G. SERRA.**CINES.**

The Broken Chain.—Well mounted feature with an unscrupulous artist as the villain and an actress as his dupe. His misdeeds include the enslaving of other women, and some enthralling episodes are seen ere he realises that his only love is no more. (February 23rd. 2,257 ft.)

The Frog, the Salamander and the Toad.—Amphibious animals are seen to provide a splendid lesson in natural history. The various changes are cleverly shown. (February 23rd. 375 ft.)

Bidoni's American Contract.—The errors consequent upon the arrival of Hyam A. Spoofer, the rag time agent, and the signing of the contract, provide a series of syncopations. (February 23rd. 664 ft.)

Bloomer and His Wife's Friend.—A righteous objection to the visitor and Bloomer's ire cause some ludicrous happenings. (February 23rd. 669 ft.)

THANHOUSER.

The Children's Hour.—Longfellow's famous poem receives in this beautiful picture a very striking interpretation. The acting of the children is, in itself, a feature of the release. (February 23rd. 1,016 ft.)

A Water Cure.—On a visit to the seaside, a lively girl meets with so many mishaps and duckings that her ardour for the briny is soon quenched. (February 23rd. 1,011 ft.)

Old Folks at Home.—How the old folks, simple boat hirers at the seaside, behave when they come to live with their wealthy son, provides much amusement, but a touch of pathos comes when they stealthily "elope" to the old life. (February 26th. 1,036 ft.)

PRINCESS.

Shotgun Cupid.—An ingenious and well enacted comedy, in which an old gun, in which some bills are hidden, plays an important part. (February 26th. 1,022 ft.)

TRANS-ATLANTIC FILM CO.

BISON 101.

Shon, the Piper.—Feature of Highland life; the lover a duke disguised as a piper, and differences which lead to a terrible battle of the clans. (February 23rd. 1,965 ft.)

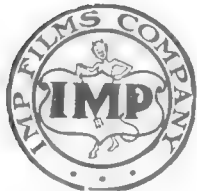
The Law Breakers.—Profligacy causes a man to steal his sister's jewels. A racial feud follows, in which a mulatto servant and the negro accomplice are killed in a fierce riot. (February 26th. 1,924 ft.)

CRYSTAL.

Robert's Lesson.—Obsessed by a supposed murder, Robert goes into hiding, but receives a surprise, and is soon free to win the girl he loves. (February 23rd. 985 ft.)

Hearts Entangled.—An infatuation leads to a hasty marriage with an adventuress. After a release from prison, the woman is compelled to confess, and the man is left free to go with his first sweetheart. (February 26th. 1,040 ft.)

IMP.



The Dare-devil Mountaineer.—Despite a mother's edict, the mountaineer carries off the girl, and a thrilling chase on motor cycles ends with a plunge into a river, and safety, on the opposite shore, for the fugitives. (February 23rd. 1,905 ft.)

Whimsicalities.—Henry Mayer lets himself go upon a series of very comical caricatures. (February 26th. 1,005 ft.)

February 26th. 1,005 ft.)

His Priceless Treasure.—Frowsy Fritz, the hotel "Pooh Bah," gets a surprise when he steals a wonderful box from a dude; so does I. Cohen, the wonderful Scottish detective. (February 26th. 585 ft.)

NESTOR.



Mona.—An arch plotter, in the West, stirs up discord between the Indians and Whites. He is, however, foiled in further villainy by falling into an occupied bear trap. A fine love element is included. (February 23rd. 975 ft.)

When the Blood Calls.—Adopted by the Reds, a youth revolts when ordered to torture a white girl, and amid many dangers he saves her from destruction. (February 23rd. 1,005 ft.)

Weighed in the Balance.—Lust for gold plays a strong part in the affairs of a young broker, who finds, too late, that the love of his fiancée has fled through his misdeeds. (February 26th. 1,006 ft.)

Darkfeather's Sacrifice.—Graduating through college, a beautiful Indian finds a white lover, who, however, deceives her so arrantly that she returns to the wild and discards civilised garb. (February 26th. 995 ft.)

POWERS.



The Kid.—The wayward girl, after upsetting her sister and her beau, goes out to play with the boys, and disgraces the family by joining a bathing party. (February 23rd. 900 ft.)

A Man in the World of Men.—Aware that he is doomed to die within a year, an artist sets himself to a task which, although heart breaking, causes the girl to marry his brother. (February 26th. 1,970 ft.)

February 26th. 1,970 ft.)

REX.



The Primeval Test.

Somewhat curious in its development, this drama shows how a husband takes his erring wife to the wilds, and there compels her to recognise his love and authority. (February 23rd. 2,115 ft.)

Jewels of Sacrifices.

Allegory dealing with the awakening of a wealthy woman to the needs of the poor, and her ultimate proof that the only jewel left is a true heart. (February 23rd. 980 ft.)

Shadows of Life.—Cast aside by a vicious husband, who sought her only for her wealth, the woman finds solace in the love of a musician. Some affecting and beautiful scenes are contained in a release with a moral. (February 26th. 1,940 ft.)

The Haunted Bride.—Tortured by a remembrance of her rejected lover, the bride returns home and discovers that her sister has prevented a suicide and earned his gratitude and love. (February 26th. 935 ft.)

Blood Brotherhood.—The unsavoury influence of a black hander over a girl is broken by the arrival of the police, and hypnotic power comes to an end. (February 26th. 980 ft.)

VICTOR.

The Restless Spirit.—A modern allegorical play, suggested by Gray's "Elegy" and featuring Warren Kerrigan as the outstanding figure, and impersonating the great personages of twenty centuries. (February 23rd. 2,415 ft.)

Girl of the Woods.—Specially written for the return of Miss Flo. Lawrence to the screen, and well calculated to display her wonderful emotional powers and versatility. (February 26th. 1,970 ft.)

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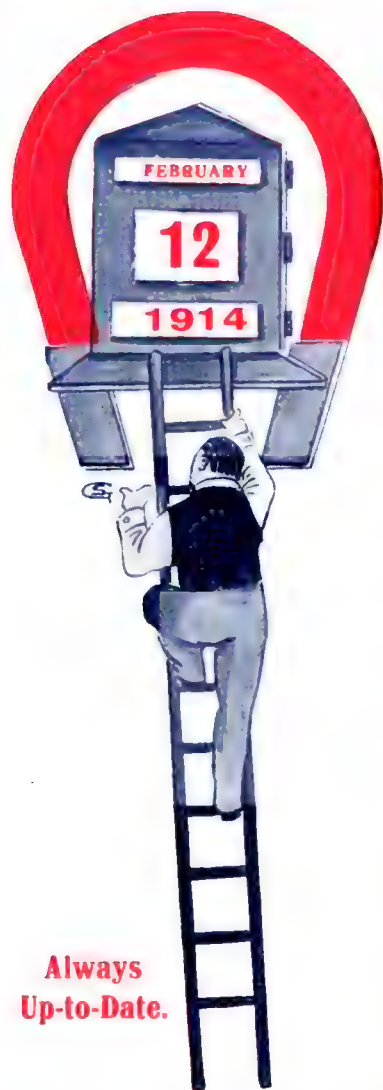
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URBANORA.

Maud, the K'nut.—Her plan to unmask the perfidy of the man to whom she is assigned by her father furnishes a clever and amusing series of comedy scenes. (February 25th. 995 ft.)

Dupin, Sammy, and a Side Car.—The latter, annexed by stealth, enables the twain to have an exciting time, especially when they scoop up a fair charmer, whom, fortunately, the final smash does not injure. (February 25th. 495 ft.)

Arbois, and Its Surroundings.—A quaint corner of picturesque France, many waterfalls, and some historical buildings. (February 25th. 400 ft.)

VITAGRAPH.



(February 23rd. 2,060 ft.)

The King's Man.—Romance of the North-West, and the bravery of one of its famous Mounted Police. A thrilling knife duel between two settlers in the woods forms but one of many fine episodes. (February 23rd. 964 ft.)

The Hoodoo Umbrella.—Stout Mrs. Smith buys a patent gamp, which eventually causes so much trouble that its owners are glad indeed to get rid of it. (February 23rd. 605 ft.)

Ancient Temples of Karnak.—A visit to the wonderful district of the Nile, also showing some of the primitive agricultural methods of Egypt. (February 23rd. 492 ft.)

His Silver Bachelorhood.—Fascinating and weird tragedy of a lost love, the joy of a prospective re-



union, and a woman's remorse at the knowledge of her past life, and the removal, by death, of the man who really mattered. (February 26th. 1,023 ft.)

Flaming Hearts.—Bunny, as Whillpletree, the famous novelist, goes to meet an unknown admirer. His bashfulness leads to some very comical doings, and he eventually loses the charmer. (February 26th. 1,023 ft.)

A Broken Melody.—Music and melodrama are involved in a story of the memory of a wrong. A tramp discovers the man who stole the girl he loved. His revenge, an accusation of a forgotten embezzlement, causes the death of the aged musician. (February 26th. 1,026 ft.)

WESTERN IMPORT CO.

BRONCHO.

The Reaping.—Human nature is put to the supreme test by privations in the desert. The wagons are looted by Indians, while the dying immigrants crawl in search of water. Some stirring incidents are seen in the close of the picture. (February 23rd. 2,138 ft.)

The Impostor.—Finding dead officer, a sergeant dons his clothes, and, with his papers, begins a career of impersonation, which turns into a series of dramatic events, good finally coming out of evil. (February 26th. 1,046 ft.)

K.B.

An Indian's Honour.—Killing a white, Tall Pine is sought by the sheriff. In Indian custom proves the honour of his promise to come to justice, but a noble rescue of the colonel's son earns him gratitude and release. (February 23rd. 1,005 ft.)

The Efficacy of Prayer.—The medicine man causes a false accusation of murder against an Indian convert and her half-breed husband. A rescue of her little son from the bears enables a *finale* which proves the innocence of her husband. (February 26th. 1,030 ft.)

KEYSTONE.

Schmitz, the Tailor.—As a ladies' tailor, Sterling plays the leading part in a boisterous fun maker. (February 23rd. 960 ft.)

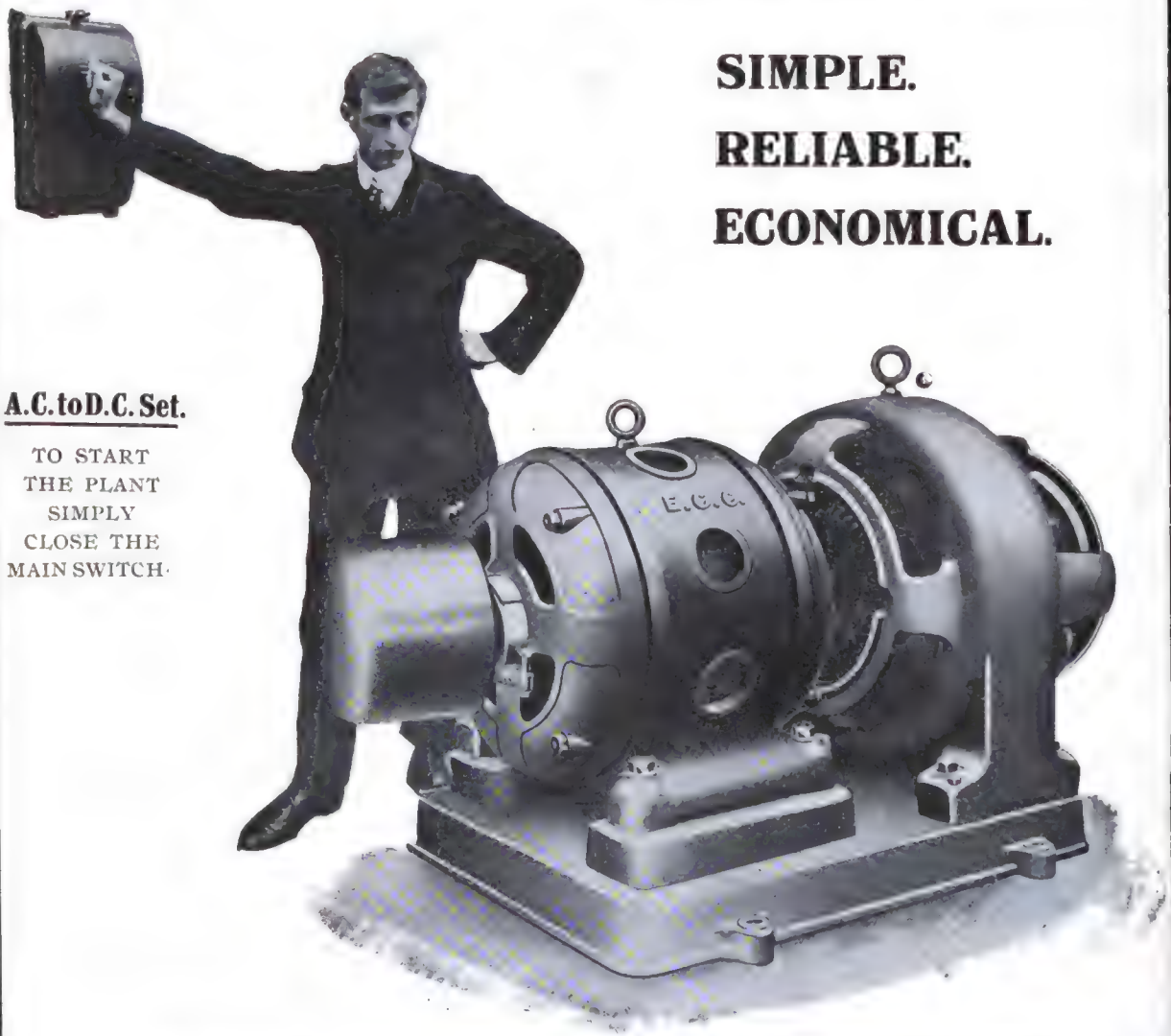
The Speed Kings.—A comedy, which introduces some splendid scenes upon the American motor track, and has a very sensational *finale*. (February 26th. 1,030 ft.)

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ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; E, Educational; G, Gymnastic, I, Industrial; Spec, Spectacular; S, Scenic, Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

AMERICAN CO. (LONDON) LTD.

193, Wardour Street, W.

Regent 4581.

Amfcolo, London.

"FLYING A."

	Des.	Feet.	Date.
Armed Intervention.....	C	986	Feb. 9
Trapped in a Forest Fire.....	D	984	— 9
Where the Road Forks.....	D	2003	— 12
Personal Magnetism.....	C	960	— 16
Fate's Round-up.....	D	983	— 16
The Shriner's Daughter.....	D	1995	— 19
Rose of San Juan.....	D	995	— 23
The Power of Light.....	D	1990	— 26

COSMOPOLITAN FILM CO., LTD.,

Gerrard Street, W.

Regent 3131.

Filmotan, London.

DART.

	Des.	Feet.	Date.
Captured by Consent.....	C	500	Feb. 16

LUNA.

For Another's Sin.....	D	2800	Feb. 16
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ANDERSON'S FILM AGENCY, LTD.,

52, Rupert Street, W.

PHÆBUS.

Tonto as Cook.....	Com	390	Feb. 16
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URANUS.

3 x 1 = 1.....	Com	870	Feb. 23
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CLARENDON.

Clarendon Film Co., 167, 169, Wardour Street, W.

Regent 4526.

Clarifilm, London.

Tommy's Locomotive.....	Con	360	Feb. 9
When Mother is Ill.....	Com	515	— 16
Gigantic Marionettes.....	Tr	370	— 23

CRICKS & MARTIN.

Kinematograph House, 101, Wardour Street, W.

City 621.

Biolesque, London.

Nabhem and the Coiners.....	Com	405	Feb. 12
Selina's Fight for Freedom.....	Com	500	— 19
Bertie Buys a Caretaker.....	Com	425	— 26

DAVISON'S FILM SALES AGENCY.

151-3, Wardour Street, W.

Regent 4985.

Dafilsage, London.

B. and C.

Saved by a Dream.....	D	1132	Feb. 9
When the Hurricanes Bought the Lino			
Com	464	—	9
A Fiend and His Friends.....	D	2500	— 16
Lieut. Daring, the Aerial Scout.....	D	1716	— 19
Just in Time.....	D	1210	— 23

EMPIRE.

Industries and Life in Japan.....	E	548	Feb. 9
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I. & E.

Holland: The Isle of Walcheren.....	S	316	Feb. 26
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SPECIAL.

With the Aid of the Police.....	Com	465	Feb. 19
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failed.

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Life****I. & E.**

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characters.**Tango
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cature of society's
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ECLAIR FILM CO., LTD.**12, Moor Street, Cambridge Circus, W.****Regent 630.****Cineparion, London.****A.C.A.D.**

	Des.	Feet	Date.
The Horrors of War.....	D	4310	Exclus.

AMERICAN STANDARD.

When Light Came Back.....	D	2007	Feb. 19
Policeman O'Roon.....	D	2000	— 23

ECLAIR.

Gontran's Holiday.....	Com	622	Feb. 9
Willy and the Bank Note.....	C	800	— 12
Tragedy of the Cameo.....	D	1990	— 16
Willy and the Beggar.....	Com	610	— 16
Jane's Narrow Escape.....	Com	542	— 16
Gorges of the Bourne.....	S	490	— 19
The Snare.....	C	615	— 19
Softy and the Mad Woman.....	Com	680	— 23

SAVOIA.

A Ferocious Soul.....	D	3135	Feb. 9
Jago's Inheritance.....	D	2630	— 12
Jealousy and Kindness.....	D	2015	— 26
Love of Hunting.....	Com	630	— 26

SCIENTIA.

The Market of Saigon.....	E	327	Feb. 9
Our Tame Mice.....	E	200	— 12
Bees.....	E	540	— 16
In Ceylon.....	S	380	— 23

EDISON.**25, Clerkenwell Road, E.C.****Holborn 5950.****Randomly, London.**

In the Shadow of the Mountains.....	D	2000	Feb. 9
Seth's Woodpile.....	C	500	— 9
The Family's Honour.....	D	1000	— 12
A Woodland Paradise.....	C	1000	— 12
A Daughter of the Wilderness.....	D	1000	— 12
A Wilful Colleen's Way.....	D	970	— 16
His Nephew's Scheme.....	C	1000	— 16
A Royal Romance.....	D	1020	— 16
Getting a Patient.....	C	700	— 19
Elsie, the Forester's Daughter.....	D	1000	— 19
Nora's Boarders.....	C	1020	— 23
The Actress.....	D	1050	— 23
The Girl in the Houseboat.....	C	900	— 26
The Foreman's Treachery.....	D	2000	— 26

ESSANAY.**H. A. Spoor, 148, Charing Cross Road, W.C.****City 2129.****Essafilm, London.**

The Man Outside.....	D	981	Feb. 9
The New School Marm.....	D	994	— 9
The Last Laugh.....	C	982	— 9
Broncho Billy's Secret.....	D	994	— 12
The Boomerang.....	D	2000	— 12
The Cowboy Samaritan.....	D	994	— 16
Sophie's Hero.....	C	996	— 16
Dollars, Pounds, Sense.....	C	988	— 16
The Brand of Evil.....	D	2000	— 19
Broncho Billy's First Arrest.....	D	996	— 19
Making Good.....	Com	996	— 19
The Little Substitute.....	D	982	— 23

	Des.	Feet.	Date.
The Naming of the Rawhide Queen.....	D	994	Feb. 23
The Usual Way.....	Com	996	— 23
The End of a Circle.....	D	2000	— 26
Quicksands of Sin.....	D	964	— 26
A Woman Scorned.....	C.D.	984	— 26

GAUMONT.**Chrono House, Sherwood Street, W.****Gerrard 5900-7-8.****Chronophon, London.**

Susie's Stepmother.....	D	2940	Feb. 9
The Unexpected Return.....	C	2450	— 9
The Fishers of Brittany.....	E	480	— 9
His Uncle's Deception.....	C	1015	— 9
Simon's Narrow Escape.....	Com	645	— 12
Picturesque Brittany.....	S	270	— 12
He and She.....	C	415	— 12
Tiny Tim's Practical Joke.....	Com	410	— 12
The Better Man.....	D	2500	— 16
Scottish Scenery.....	S	390	— 16
Making Bessemer Steel.....	E	595	— 16
Nimbo's First Appearance.....	Com	645	— 16
The Perfect Slavey.....	C	1245	— 19
Lakes of the Pyrenees.....	S	390	— 19
Three Geese.....	Com	774	— 19
St. Valentine's Sabots.....	C.D	1030	— 23
Marraked, Morocco.....	S	290	— 23
Marvels of the Invisible World.....	E	330	— 23
The Villa by the River.....	C	785	— 26
Zurich.....	S	330	— 26
Courting Death.....	D	1300	— 26
Across the French Jura.....	S	395	— 26

GENERAL FILM AGENCY, LTD.,**53, Dean Street, Shaftesbury Avenue, W.****Gerrard 94.****Wilgrams, London.****MILANO.**

Verona.....	S	360	Feb. 12
A Clever Tuner.....	Com	475	— 12
The Island of Vengeance.....	D	2200	— 26
Dick at the Seaside.....	Com	470	— 26
In the Corniche Alps.....	S	320	— 26

RAMO.

"Cards".....	D	2850	Feb. 19
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HEPWORTH.**2, Denman Street, Piccadilly Circus, W.****Gerrard 2451.****Heptole, London.**

Blind Fate.....	D	2000	Exclus.
Justice.....	D	3400	Exclus.
A Little Knowledge.....	Com	1025	Feb. 12
A Throw of the Dice.....	D	1975	— 16
Highwayman Hal.....	Com	1000	— 19
A Price on His Head.....	D	1900	— 23
On a False Scent.....	Com	650	— 26
Hawkeye Meets His Match.....	Com	650	— 26

HERKOMER FILM CO.**(Sole Agents, Tyler Film Co., Ltd.)****Regent 3131****Tyfilm, London.**

The Grit of a Dandy.....	D	2550	Feb. 9
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A. E. HUBSCH & CO.,**29a, Charing Cross Road, W.C.**

Gerrard 9264.

Aphrodite, London.

DEUTSCHE MUTOSCOPE.

	Des.	Feet.	Date.
Weimer	S	425	Feb. 12

ENSIGN.

A Ride Through Malta.....	S	265	Feb. 10
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EXPRESS.

On the Lofoten Railway.....	S	360	Feb. 26
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HUBSCH

A Convicting Shot.....	D	2140	Feb. 9
Winkle and His Wife.....	Com	750	— 23

MESSTER.

Cuthbert's Love Romance.....	Com	548	Feb. 14
A Military Impostor.....	C	1140	— 19
Threads of Destiny.....	D	2377	— 23

S.M.B.H.

A Tell-tale Photograph.....	D	2012	Feb. 16
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IMPERIAL FILM CO., LTD.,**100, Charing Cross Road, W.C.**

Regent 3452.

Imperial, Ox, London.

MARTIN.

Prof. Hoskin's Patent Hustler.....	Com	434	Feb. 9
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KINETO,**80-2, Wardour Street, W.**

Central 6730.

Kinetonia, London.

On a Coffee Plantation.....	E	475	Feb. 9
Llandudno	S	375	— 12
Customs of Bali (Java).....	Int	350	— 19
A Little Fowl Play.....	Int	325	— 22
Construction of a Four Cylinder Engine	E	745	— 26

LUBIN CO.,**Head European Office: 4, New Compton Street, W.C.**

Gerrard 1262.

Cry of the Blood.....	D	3040	Feb. 9
The Hobo's Bear.....	Com	613	— 9
Making Good	C	300	— 9
The Harmless One.....	D	1025	— 12
The Lost Switch.....	C	562	— 12
"Dregs"	D	872	— 12
Giving Bill a Rest.....	C	720	— 12
The Sea Eternal.....	D	2076	— 16
Her First Offence.....	D	1035	— 16
A Disastrous Bet.....	C	626	— 15
The Mirror of Death.....	D	1024	— 19
Just Nobody.....	D	1028	— 19
The New Maid.....	C	512	— 19
Love and Trouble.....	C	404	— 19
From Out the Flood.....	D	1905	— 23
Cissie's Little Way.....	C	1042	— 23
Trimming a Boob.....	Com	352	— 23
The Scapegrace.....	D	1027	— 26

Des. Feet. Date.

A Husband's Awakening.....	D	1029	Feb. 26
A Widow's Wiles.....	C	678	— 26
A Surprise for Four.....	Com	451	— 26

M.P. SALES AGENCY, LTD.,**86, Wardour Street, W.**

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Kalubio, London.

ARROW.

The Vegetarians.....	C	1020	Feb. 9
Won by Cooking.....	C	1024	— 10
The Amateur Photographer.....	C	849	— 23

BIOGRAPH.

Riley's Decoy.....	D	616	Feb. 9
The Last Deal.....	D	1018	— 9
For Her Government.....	D	1067	— 12
The Inventor's Secret.....	C.D	500	— 12
The Club Cure.....	C	391	— 16
His Trust.....	D	2075	— 16
The Abandoned Will.....	D	1044	— 19
Her Mother Interferes.....	C	605	— 19
A Motor Cycle Elopement.....	C	386	— 23
The Three Sisters.....	D	1031	— 23
The Mystery of the Mill.....	C	287	— 26
Conscience	D	1033	— 26

KALEM.

War Ridden Jaurez.....	I	524	Feb. 9
The Man Who Vanished.....	D	2053	— 9
The Footprint Clue.....	D	1060	— 12
Piano Manufacturing.....	E	464	— 12
The Strike.....	D	1056	— 16
The Cave Men's War.....	D	2080	— 19
The Padrone's Plot.....	D	2145	— 23
The Invisible Foe.....	D	1070	— 23
The Rajah's Jewels.....	D	1242	— 26

MINERVA.

The Wreckers.....	D	2518	Feb. 26
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RADIA.

The Little Smugglers.....	D	1517	Feb. 12
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SEARCHLIGHT.

Rock, Sea and Sky in Cornwall.....	S	597	Feb. 26
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SPECIAL.

The Opossum.....	S	361	Feb. 26
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WELT.

In the Walliser Alps.....	S	287	Feb. 16
The Beautiful Banks of the Rhine...S		320	— 19

NATURAL COLOR KINE CO., LTD.,**Wardour Street, W.****KINEMACOLOR.**

Robin Hood.....	D	3 reel	Current
Sunsets in Egypt.....	S	—	—
The Fish and the Ring.....	Fairy D	—	—
The Tempter.....	D	—	—
Love and War in Toyland.....	F.D	—	—
The Lost Collar Stud.....	Com	1 reel	—
Everlasting Flowers.....	E	—	—
Pets in Fur and Feather.....	E	—	—
Winter Pastimes, Swiss Alps.....	S	—	—
The Story of the Wasp.....	E	—	—
Visit of Wild West Show to Los Angeles	I	—	—
Cambridge and Its University.....	E	—	—



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AMBROSIO.

	Des.	Feet.	Date.
Oh! What an Adventure.....	Com	1020	Feb. 9
A Queen's Love.....	D	2270	— 16
Tweedledum at the Fox Hunt.....	Com	590	— 19
The Vampire's Tower.....	D	2400	— 19
Grandfather's Surprise.....	C	910	— 23
Love's Calvary.....	D	2260	— 26

NEW AGENCY.

Berlin's Garden City.....	E	335	Feb. 12
Hamburg	S	455	— 23

SYEA.

A Trip by the Narvik Line.....	S	311	Feb. 9
Detaching Reindeer.....	E	360	— 16
Fish Culture.....	E	330	— 23
Mid Winter.....	S	330	— 26

NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

Regent 4426.

Majesfilm, Westrand, London.

MAJESTIC.

A Perilous Ride.....	D	841	Feb. 9
Adventurous Girls.....	C	577	— 12
Turkish Bath.....	C	835	— 16
The Frame Up.....	D	1000	— 19
Bashful Bachelor Bill.....	C	909	— 23
Playmates	D	996	— 26

RELIANCE.

Counsel for the Defence.....	D	982	Feb. 9
An American Queen.....	D	964	— 12
"Success"	D	1050	— 16
Peg, of the "Polly P.".....	C	965	— 19
Between Home and Country.....	D	996	— 23
The Lure of the City.....	D	985	— 26

NORDISK.**Nordisk Film Co., 25, Cecil Court, W.C.**

City 172.

Norfilcom, London.

The Convict's Son.....	D	2940	Feb. 9
Wanted—A Sweetheart.....	C	1033	— 9
Count Zarka.....	D	3362	— 23

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A.K.

The Sheriff's Brother.....	D	975	Feb. 8
Mary Jane Does the Grand.....	Com	975	— 8
That Elusive Kiss.....	Com	925	— 8
The Receiving Cashier.....	D	975	— 12
Innocent	D	1100	— 15
The Open Gate.....	D	1025	— 19
The Pipe of Peace.....	D	1025	— 19
Matrimonial Economy.....	Com	975	— 19
From Love to Hate.....	D	1065	— 22
Under the Spell.....	Com	925	— 22
The Escape.....	D	950	— 26
Childhood's Memories.....	D	950	— 26
The Cowboy and the Baby.....	Com	1000	— 26

AUSTRIA.

Through Bosnia and Dalmatia.....	S	350	Feb. 26
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BELGE.

Canine Traction in the Belgian Army	E	475	Feb. 19
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BRITANNIA.

A Bore of a Boy.....	Com	625	Feb. 8
The Girl Next Door.....	Com	425	— 15

CHICAGO.

Hero and His Blind Master.....	D	1000	Feb. 22
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COMICA.

Dr. Tommy.....	Com	400	Feb. 12
No Love Lost.....	Com	400	— 12
Bigorno's Suspicious Spouse.....	Com	450	— 19
A Jolly Little Dinner.....	Com	425	— 22

FILM D'ARTE.

The Magistrate's Honour.....	D	3850	Feb. 12
His Double Life.....	D	3000	— 19

HILARE.

A Lesson in Love.....	C	775	Feb. 26
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IMPERIUM.

Wrestling: Catch as Catch Can....	Sp	650	Feb. 15
Rapids and Falls in New Zealand...	S	250	— 26

JAPANESE.

Modes of Travel in Japan.....	E	500	Feb. 22
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LITERATIA.

In the Whirl of Strife.....	D	3125	Feb. 22
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MICHIGAN.

The Pioneer's Reward.....	D	975	Feb. 15
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NIZZA.

Mosquitoes and Musketeers.....	Com	600	Feb. 26
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PATHECOLOR.

Beauties of France: From Grenoble to Aix	T	350	Feb. 8
The Trollhatten Falls.....	S	300	— 15
Some Garden Flowers.....	E	375	— 19

PATHE.

Wiffles as Cinderella.....	C	1250	Feb. 12
Durban and Its Environs.....	S	675	— 12
Proving a Lover.....	Com	975	— 15

RUSSIAN.

The Bacchanalian Dance.....	Var	400	Feb. 8
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S.C.A.G.L.

Saved by His Victim.....	D	2025	Feb. 15
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SWEDISH.

Slaves of Ambition.....	D	3075	Feb. 26
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TANAGRA.

Behind the Curtain.....	D	3157	Feb. 8
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THALIE.

Caza and the Maid.....	Com	525	Feb. 22
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PHOENIX FILM AGENCY,

City 6312.

"Pholicinem," Westrand, London.

Pimple's "Humanity".....	Com	690	Feb. 9
Lieut. Pimple and the Stolen Sub-marine	Com	950	— 16
What Happened to Pimple (The Gentleman Burglar).....	Com	745	— 23

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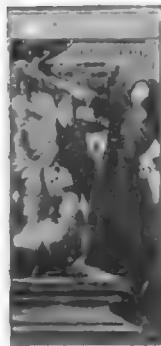
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PREMIER FILM CO., LTD.,**30, 9^a. Martin's Court, W.G.**

	Des.	Feet.	Date.
Zepherin, King of the Cannibals	Com	540	Feb. 9
Tuilleries Gardens.....S		410	— 9
Zepherin at the Seaside.....Com		690	— 12
Getting Even.....Com		467	— 23
Rival Fishermen.....D		990	— 26

R. PRIEUR & CO., LTD.,**40, Gerrard Street, W.****Gerrard 9215.****Esperphone, London.****AMMEX.**

The Fatal Reckoning.....D	2000	Feb. 16
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BLACHE.

The Gem of India.....D	3850	Feb. 9
Cooking for Trouble.....C	1000	— 23
An Unexpected Meeting.....C	1000	— 26

HOLLANDIA.

A Drama of the Deep.....D	1060	Feb. 19
A Robber Robbed.....D	1250	— 26

H. and W.

Better Late than Never.....Com	530	Feb. 16
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PARISIEN.

Badigeon, Dancing Master.....Com	450	Feb. 12
A Versatile Lover.....C	1383	— 23

SELIG POLYSCOPE CO.,**12, Gerrard Street, W.****Gerrard 5156.****"Polyscope," Westrand.**

Child of the Prairies.....D	1182	Feb. 9
Old Doc Yak and the Artists' Dream		
Com	988	— 9
A Cure for Carelessness.....C	731	— 9
Phantoms.....D	2300	— 12
Views Along the Rhine.....S	295	— 12
Trying Out No. 707.....D	1010	— 12
Movin' Pitchurs.....Com	1042	— 16
The Quality of Mercy.....D	2000	— 16
The Matterhorn.....S	205	— 16
Outwitted by Billy.....D	1089	— 19
Port of Missing Women.....D	1075	— 19
An Actor's Romance.....C	1011	— 19
The Cypher Message.....D	2025	— 23
The Touch of a Child.....D	1067	— 23
Mounted Officer Flynn.....D	1087	— 26
Dickwash, Dick's Counterfeit.....C	848	— 26
The Supreme Moment.....D	995	— 26

G. SERRA,**22, Denman Street, W.****Regent 4132.****Rossicines, London.****CINES.**

CINES.	Des.	Feet.	Date.
The Banker's Ruse.....	D	2330	Feb. 9
The Tango Dance.....	I	524	— 9
From Bitonto to Barletta.....	S	337	— 9
Bloomer's Pocket Book.....	C	408	— 12
His Solemn Oath.....	D	2491	— 16
Ducal Palace, Venice.....	S	424	— 16
Old Heads—Young Hearts.....	C	1121	— 19
Bidoni	Com	397	— 19
The Broken Chain.....	D	2257	— 23
The Frog, Salamander and the Toad	E	375	— 23
Bidoni's American Contract.....	Com	664	— 23
Bloomer and His Wife's Friend...	Com	669	— 26

SUN.

Turning Sambo White.....Com	730	Feb. 16
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THANHOUSER FILMS, LTD.,**(Head European Office)****100, Charing Cross Road, W.C.****Regent 3452.****Impati, Ox, London.**

A Deep Sea Liar.....C	1019	Feb. 9
The Mystery of the Haunted Hotel D	1012	— 12
Beauty in the Sea Shell.....C	1014	— 16
The Junior Partner.....D	2009	— 19
The Children's Hour.....D	1016	— 23
A Water Cure.....C	1011	— 23
Old Folks at Home.....C.D	1036	— 26

PRINCESS.

Friday, the Thirteenth.....C	991	Feb. 12
Bread Upon the Waters.....D	1006	— 16
Shot-gun Cupid.....C	1022	— 26

TRANS-ATLANTIC FILM CO., LTD.**Universal House, 37-9, Oxford Street, W.****Regent 4332-3.****Transfilco, Ox, London.****BISON 101.**

Love of Men.....D	1600	Feb. 12
In the Coils of the Python.....D	1945	— 16
Shon, the Piper.....D	1965	— 23
The Law Breakers.....D	1924	— 26

CRYSTAL.

Black and White.....Com	445	Feb. 9
The New Typist.....C	570	— 12
Getting the Grip.....C	480	— 16
Pearl's Mistake.....C	515	— 19
Robert's Lesson.....D	985	— 23
Hearts Entangled.....D	1040	— 26

FRONTIER.

The Village Pest.....C	630	Feb. 9
The Moonshiner.....D	1000	— 12
Dorothea and Chief Razamatez.....C	1020	— 16
Juvenile Kidnappers.....C.D	1055	— 19

GEM.

Surf Maidens.....C	845	Feb. 12
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IMP.

	Des.	Feet.	Date.
Their Parents.....	D	990	Feb. 9
In Peril of the Sea.....	D	980	— 12
Jolly Jottings.....	Com	460	— 12
The Anarchist.....	D	1015	— 16
Hidden Fires.....	D	980	— 19
The Dare-devil Mountaineer.....	D	1005	— 23
Whimsicalities.....	C	500	— 26
His Priceless Treasure.....	C	585	— 26

JOKER.

The Cheese Special.....	C	955	Feb. 16
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NESTOR.

Some Runner.....	C	435	Feb. 9
When Cupid Won.....	C	515	— 9
Beauty and the Ugly One.....	D	955	— 12
Algy Forfeits His Claim.....	C	480	— 16
Poisoned Waters.....	D	1015	— 16
Battle of Bull Con.....	C	1005	— 19
Mona.....	D	975	— 23
When the Blood Calls.....	D	1005	— 23
Weighed in the Balance.....	D	1006	— 26
Darkfeather's Sacrifice.....	D	905	— 26

POWERS.

Chivalry Days.....	D	795	Feb. 9
The Trap.....	C.D	780	— 12
The Doctor's Story.....	D	905	— 16
The Pilgrim-Messenger of Love.....	D	1005	— 19
The Kid.....	C	900	— 23
A Man in the World of Men.....	D	1070	— 26

REX.

When Death United.....	D	965	Feb. 9
The Wanderer's Recall.....	D	970	— 9
His Brand.....	D	840	— 12
Paying the Price.....	D	985	— 16
The Criminals.....	D	2025	— 19
Like Darby, Like Joan.....	D	925	— 19
The Primeval Test.....	D	2115	— 23
Jewels of Sacrifice.....	D	980	— 23
Shadows of Life.....	D	1040	— 26
The Haunted Bride.....	D	935	— 26
Blood Brotherhood.....	D	980	— 26

VICTOR.

The Closed Door.....	D	2015	Feb. 9
For Old Love's Sake.....	D	1025	— 16
The Winner.....	D	2005	— 19
The Restless Spirit.....	D	2415	— 23
Girl of the Woods.....	D	1970	— 26

TURNER FILMS, LTD.,

2, Denman Street, Piccadilly, W.
Gerrard 2451. Heptoic, London.

The Harper Mystery.....	D	3100	Exclus.
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TYLER FILM CO, LTD.,

Film House, Gerrard Street, W.
Gerrard 9997. Tyfilm, London.

HERKOMER.

(Sole Agents.)

The Grit of a Dandy.....	D	2550	Feb. 9
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ITALA.

Foolshead, Insurance Agent.....	Com	655	Feb. 9
An Odd Adventure of Foolshead.....	Com	435	— 16
Convict No. 113.....	D	2160	— 16
A Buried Secret.....	D	2670	— 23

UNIVERSAL FILM CO., LTD.,

40, Gerrard Street, London, W.
Gerrard 9277. Ufilmco, London.

EC-KO.

Betty's Birthday.....	C	575	Feb. 26
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URBANORA.

(Chas. Urban Trading Company, Ltd.).
99-01, Wardour Street, W.

Central 311.**Bioscope, London.**

	Des.	Feet.	Date.
The Children of Destiny.....	D	2240	Feb. 11
Picturesque Poligny.....	S	390	— 11
Sammy's Failure as Cycling Tutor.....	Com	280	— 11
The Stolen Casket.....	D	775	— 18
Scenes in Gascony.....	S	295	— 18
The Jerboa, or Jumping Mouse.....	E	325	— 18
Adventures of a Football.....	Com	290	— 18
Maud, the K'nut.....	C	995	— 25
Dupin, Sammy and a Side-car.....	Com	405	— 25
Arbois and Surroundings.....	S	400	— 25

VITAGRAPH.

31-3, Charing Cross Road, W.C.

Regent 3488.**Vitagraf, London.**

	Des.	Feet.	Date.
The Trap.....	D	2040	Feb. 9
At the Sign of the Lost Angel.....	D	1020	— 9
Caught Courting.....	C	1026	— 9
Taming a Grandfather.....	C	940	— 9
Buddhist Temples.....	E	440	— 12
In the Shadow.....	D	1013	— 12
Mary Jane.....	C	1000	— 12
Two Aristocratic Penitents.....	D	948	— 12
The Fruits of Vengeance.....	D	1031	— 16
Up and Down the Ladder.....	C	1030	— 16
Peggy's Burglar.....	C	449	— 16
Fatty's Affair of Honour.....	C	515	— 19
Father's Hat Band.....	C	1013	— 19
Bianca.....	D	1010	— 19
Sandy and Shorty at the Circus.....	C	800	— 19
The War Makers.....	D	2060	— 23
The King's Man.....	D	964	— 23
The Hoodoo Umbrella.....	Com	605	— 23
Temples of Karnak.....	S	402	— 23
His Silver Bachelorhood.....	D	1023	— 26
Flaming Hearts.....	C	1023	— 26
A Broken Melody.....	D	1026	— 26

WESTERN IMPORT CO., LTD.,

Wesfilm House, 4, Gerrard Street, W.

Gerrard 8086.

Wesfilm, London.

BRONCHO.

The Greenhorn.....	D	1057	Feb. 9
Black Sheep.....	D	2152	— 12
The Reaping.....	D	2136	— 23
The Impostor.....	D	1946	— 26

DOMINO.

Widow Maloney's Faith.....	D	2070	Feb. 16
A Romance of Erin.....	D	2000	— 19

K.B.

A Venetian Romance.....	D	1025	Feb. 9
For Mother's Sake.....	D	1068	— 19
An Indian's Honour.....	D	1005	— 23
The Efficacy of Prayer.....	D	1030	— 26

KEYSTONE.

The Janitor.....	C	425	Feb. 9
Making an Auto. Tyre.....	I	560	— 9
Across the Alley.....	C	562	— 12
The Kelp Industry.....	E	425	— 12
The Firebugs.....	C	2000	— 16
Fatty at San Diego.....	C	1018	— 19
Schmitz, the Tailor.....	C	960	— 23
The Speed Kings.....	C	1030	— 26

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The Harvest of Sin

THAT THE TITLE OF THIS SENSATIONAL
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Released Monday, March 23rd.

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THE WESTMINSTER GAZETTE:—"The whole picture teaches one more about wasps during its ten minutes exhibition than could be normally learnt in a life-time."

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Winter Pastimes in the Swiss Alps.

Photographically this is one of the best subjects ever filmed in Kinemacolor. No black and white process could so faithfully represent the glossiness of the swept ice, the brilliantly coloured sports jackets of the lady competitors, or even the whiteness of the snow. The film is full of lively action.

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GLASGOW NOTES AND TOPICS.

(BY OUR OWN CORRESPONDENT.)

Prosecuting the renewal of my acquaintance with Glasgow and its environs, I was delighted to find that the suburbs are as well catered for in the motion picture business as the centre of the city, and that many of the halls compare most favourably with the best. At the Picture House, Partick, a large audience was highly interested in the "Adventures of Captain Kidd," shown on first run, and drawing crowded houses. Other items in a strong programme were equally attractive, and Mr. Taylor informs me that his future bookings are equally up-to-date. The Picture House is a large and handsome building, while the projection leaves nothing to be desired.

At the other extreme end of the city—Shettleston—I found the same policy of being first with the best was followed, and spent a pleasant half-hour at Mr. Scott's Palace, which is run on the twice nightly system. "The Mystery of the Silver Skull" and "The Test" are the star pictures here, and, needless to say, they found appreciative audiences. By the way, Mr. Flockhart, the manager here, is shortly removing to the Cinema, Kilbowie (of Singer's fame).

At the Premier, Shettleston, Mr. Albin was featuring Gaumont's "Her Majesty the Little Queen," and as this is among the first "children's" pictures shown here, the audience present must have been gratifying to the management. Future bookings included "When the Earth Trembled," "The Secret of the Safe" and "Hamlet."

In the city itself, the principal halls all report excellent business. At the de Luxe, Sauchiehall Street, the features are "The Italian Vendetta" and "The Club of the Black Masks." Next week the de Luxe is featuring "David Copperfield," and record bookings are expected.

At the Picture Salon, "The Heart of a Fool" and "On their Wedding Eve" were great attractions, while the music supplied by Mr. Wilfrid Senior's orchestra is greatly enjoyed. The management of the Salon hope to open their roof garden and tea lounge at an early date.

Keystone comedies are popular with all classes of Glasgow audiences, and Mr. Mitchell's selection at the Picture House, "Archie and the Bell Boy," has pleased patrons immensely. "Fortune's Pet," a fine two-reel drama, is also a "star" in an excellent programme at this popular house.

Visiting the various Trade houses during the week I found them all in full swing, and the verdict is "trade booming." At Messrs. Gaumont's, the demand is almost exceeding the supply. A topical of the Clyde-Celtic Scottish Cup-tie was taken on Saturday and shown the same evening. "The Curse of Greed" and "Blind Fate," two specials, are much sought after, while the firm's other exclusives are in daily demand.

At Messrs. Hibbert's branch in Dixon Street, Mr. Oakes reports good business and an extending *clientèle*. "Shattered Crown," "Back to Life," "Primitive Man" and "Lieutenant Rose" series are proving great favourites with the firm's Scottish customers, and giving every satisfaction.

The Glasgow branch of the Ideal Film Company, which is managed by Mrs. Jack, is also doing well and is making a special hit with "Joan of Arc," "The Neglected Wife," "The Money God" and "The Princess's Dilemma."

To have executed with complete satisfaction the painting and decorating work for many of the premier cinemas in the West of Scotland is a record any local firm may well be proud of. This has been accomplished by Messrs. Robert Henderson and Son, West George Street, Glasgow, and visits to the halls in question leave one in no doubt as to the firm's popularity. Work well and tastefully executed reaps its reward, and Messrs. Henderson can, from their past experience, be relied on to give every satisfaction.

INTERESTING FIGHT FILM.

That enterprising firm, Cherry Kearton, Limited, secured an exceptionally fine set of views of the contest for the Featherweight Championship of Europe, which took place at Premierland between Paul Til, the French boxer, and Kid Lewis, of London, the Londoner winning a fine fight. The film is about 2,000 ft. long, and some very novel publicity has been prepared in connection with it.

TWO - EXCLUSIVES SUPERB

You are looking for a really first-class "Exclusive"?

You get just the thing you want if you book the magnificent PATHECOLOR—

"A Tragedy in the Clouds."

In FOUR REELS. It has the stirring "grip" that pleases all audiences, and it is the right length, too - 3,800 ft.



Yet another !

"A Woman of the People"

If you book this you will be getting a fine thing. Brilliantly staged and beautifully photographed, it is essentially one of the best.

— BOOK IT EARLY! —



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THE COMING FILM

The daily news film is quickly winning its way as a feature in the programme. Those exhibitors who are showing *Pathe's Animated Gazette Daily Edition* are finding that their patrons are acquiring

THE NEWSFILM HABIT

You can show them to-day's events hours in advance of the publication of the daily picture papers, and thus they become regular patrons.

Write for terms now.

BOAT RACE.

Oxford v. Cambridge, Mar. 28, 1914.

Length about 250 ft.

Price 2½d. per foot.

We have the most perfect and up-to-date plant in the British Isles for the rapid printing of Topical Subjects. All customers can therefore rely on getting their Boat Race film early. Send your order NOW.

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PROVINCIAL SHOWS.

Monday, February 16th, at 3 p.m., at Weisker Bros.,
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Tuesday, February 17th, at 11 a.m., at the Coliseum,
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Friday, February 20th, at 11 a.m., Queen's Hall,
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167-169, Wardour Street, London, W.

'Phone—REGENT 1426.

Telegrams—"UNIFILMCO, LONDON."

The Versatility of the Vitagraph Company.



SCENE FROM "DANIEL."

Of the many excellent qualities by which the Vitagraph Company's films are distinguished, there is none more remarkable than the wonderful variety of the subjects with which they deal. With a weekly output of at least two important feature films and some dozen or more shorter pieces, including drama and comedy, educational and topical subjects, it would be little wonder to find a frequent repetition of popular themes, and at least natural to expect that the company would be specially distinguished by one particular type of play. This, however, is by no means the case, and by employing the services of a large number of writers of well-established reputation, an apparently inexhaustible

ible succession of first-class plays is assured, differing vastly in theme and treatment, and alike only in the elaborate care of the mounting, the skill of the interpretation, and the faultless quality of the photography.

It is not necessary to make any careful selection of some particular programme to demonstrate this fact, the present week's list being amply sufficient for the purpose. In addition to a dozen shorter films represented by all the favourite members of the company, three plays of special importance are provided, "Daniel," a drama from Biblical history; "The Whimsical Threads of Destiny," an engrossing story of the circus ring; and "Jerry's Mother-in-law," a screaming farce, irresistible in the wild extravagance of its humour. "Daniel," which we have already briefly noticed, is an admirably adapted version of the episodes of the Fiery Furnace, and the Den of Lions, treated with becoming dignity and restraint, mounted with extraordinary richness and taste, and very faithfully adhering to the story of Daniel and his three captive companions under



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SCENE FROM "DANIEL"
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"The World, The Flesh, and The Devil."

We are open to sell the exclusive rights of exhibition of this film.
The only one of its kind ever seen on the screen.

Special arrangements have been made for publishing the story of this film as a serial in a well-known weekly magazine.

A book is to be published containing about 100,000 words which will be sold at a popular price.

Striking 18 sheet and 24 sheet posters and 18 sheet combination posters, giving eight scenes of the play, can be had, also illustrated booklets giving an exhaustive synopsis of the film.

Read what the Press say about our private view last Wednesday at the "London Pavilion."

Daily News and Leader.—"One of the most exciting productions of its kind."

Evening News.—"Cannot imagine a picture more closely crammed with sensational incidents."

Westminster Gazette.—"The escape down the water-mill and the fight to the death in the mill-stream are as exciting as anything I have seen on the screen."

Star.—"It proves its title to be regarded as one of the most exciting productions of its kind."

Daily Citizen.—"Certain to be immensely popular. Crowded with sensations."

Financier.—"A striking film."

Jewish Chronicle.—"An attractive and powerful drama for the cinematograph."

KINETO, LTD.,

**80-82, WARDOUR STREET,
LONDON, W.**

Telephone: Central 6730.

Telegrams: "Kinetonia, London."

Nebuchadnezzar and Darius the Mede. The author, the Rev. Madison C. Peters, has only deviated from the original by the introduction of the female element, Darius being induced to sign his unjust decree by the wiles of a beautiful woman, who is working in the interests of Daniel's enemies. This affords a plausible reason for the King's weakness and subsequent remorse, and adds greatly to the dramatic effect and variety of the scene. The costumes are picturesque in the extreme, and the effect produced by the admirable way in which the vast crowds are handled reflects the greatest credit on the stage management, while the two chief events, shown here in a manner which would be beyond the limitations of the regular theatre, are profoundly impressive.



SCENE FROM "JERRY'S MOTHER-IN-LAW."

"The Whimsical Threads of Destiny" is the not very apt title of a romantic drama in which an eccentric millionaire endeavours to ascertain

His cousin, however, is not inclined to give up her chances, and thinks to accomplish her purpose by effectually getting rid of the pretty circus rider. Her absolutely unscrupulous methods are detected by her uncle, resulting in the destruction of her hopes and the prospect of future happiness to the young man. It is an interesting and very dramatic story, and incidentally introduces some effective scenes in the circus ring, where the St. Leon troupe give a graceful display of bareback riding. Though such a strong contrast to the Biblical drama, Miss Julia Swayne, Mr. Courtenay Foote, and Mr. Charles Kent adapt themselves easily and with remarkable skill to the different conditions,



SCENE FROM "JERRY'S MOTHER-IN-LAW."

for himself the characters of the two young relatives to whom he intends to leave his money in the event of their marrying each other. His

and with that sound actor, Mr. Northrup, give a wonderful example of the versatility of the Vitaphone players.

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**Strong
2-Reel**

**An Exciting Drama of Russian
Life in the time of Peter the Great.**

THE GUN-MAKER OF MOSCOW

A wealth of stirring action and suspense, the spirit of intrigue, the vicious plotting, and the villainous Count Olga's final overthrow by the disguised Emperor form a powerful story.

Released March 30th. Approx. 2,050 ft.

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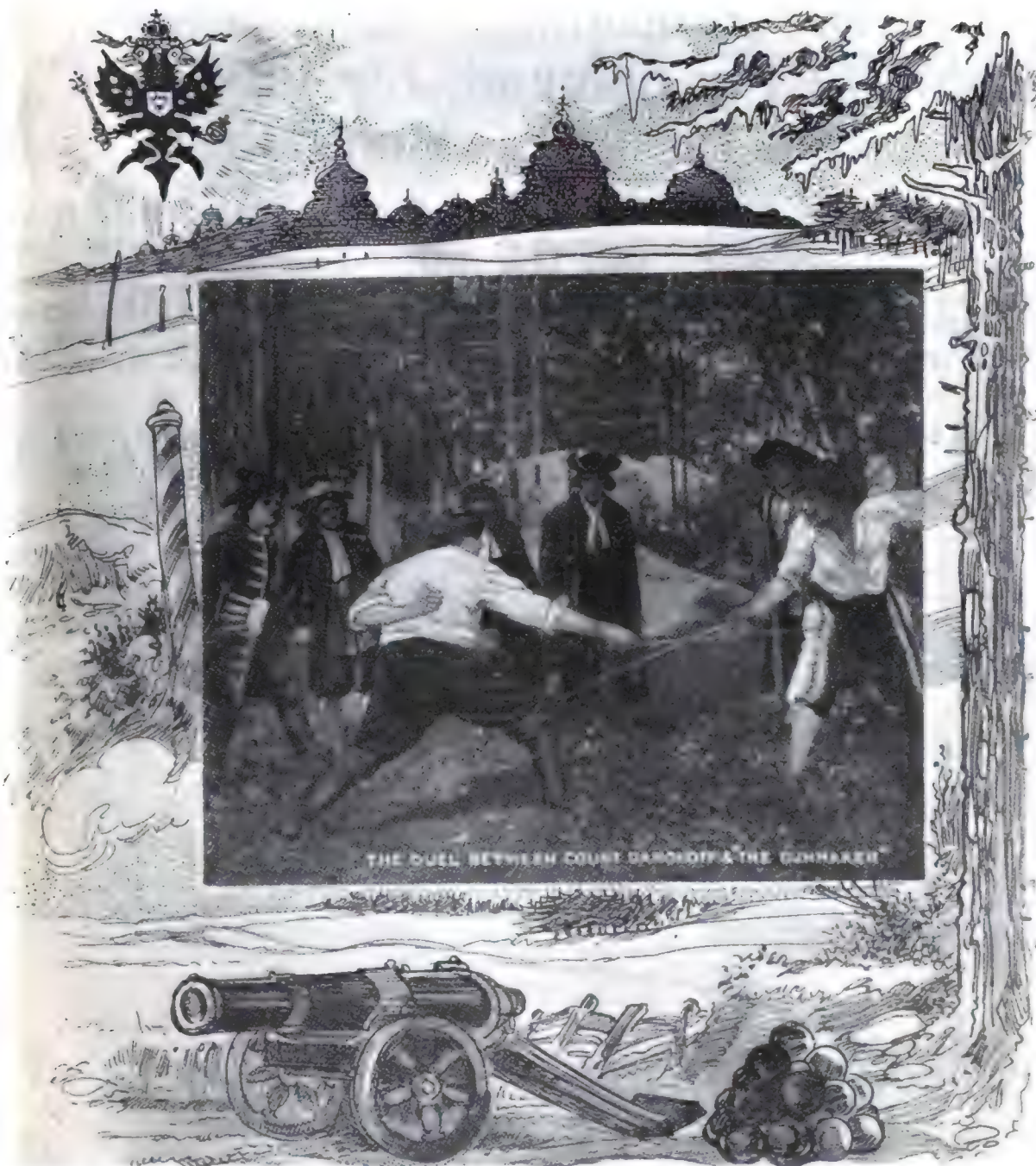
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Edison Photoplays adequately satisfy the demand for unique One-reel features. Book them.

Your attention is directed to a single-reel feature of more than exceptional power and interest in "The Stolen Plans"—a British Production of the very highest merit. It shows, among other scenes, a real aeroplane race taken at Hendon.

TWO REEL FEATURE RELEASE.

SILAS MARNER.

Adapted from the famous novel by GEORGE ELIOT.

Code—VULTURNAL.

Released Thursday, March 12th.

No. 7484.

Approx. 2,040 ft.

A faithful interpretation of the great novel that made George Eliot famous. A strong cast has put all the pathos and dramatic action into the story of the old miser, whose life is almost wrecked by Squire Cass' weak and villainous sons.

1 QUAD CROWN AND 2 SIX-SHEET POSTERS.

BRITISH PRODUCTION No. 8.

The STOLEN PLANS.

A story of the British Army.

Drama by GORING CHOLSEY.

Code VUURPOEL.

R.I. used Monday, March 9th.

No. 7482.

Approx. 1,040 ft.

A foreign spy threatens to disgrace Captain Ashmay's father if he doesn't get him the new biplane plans. Captain West hears of the plot, and recovers the plans before their loss is discovered, saving Ashmay.

QUAD CROWN POSTERS.

The Manicure Girl.

Comedy by George Randolph Chester.

Code VUURPLAAT.

No. 7491.

Released Monday, March 9th. Approx. 1,040 ft.

The manicurist liked Hardy, and when she found that Passay stood between Hardy and Grace, she intrigues, and gets Passay to kiss her in public before Grace's mama.

QUAD CROWN POSTERS.

From Durban to Zululand.

SCENIC.

Code—VUURIJZER.

Released Monday, March 9th.

No. 7478.

Approx. 460 ft.

Contrasted with the interior, the startlingly modern capital of Natal seems more like a dream than a reality. A great ceremonial dance, in which 2,000 natives participate, forms an interesting feature.

Greedy George.

Comedy by Lucy Oppenheim.

Code—VUURPOT.

No. 7494.

Released Thursday, March 12th. Approx. 800 ft.

George could eat three times his own weight in sweets without having indigestion, but one night he stole into the pantry and ate several cartloads of pies and cakes. Then he had a nightmare, that is worth going miles to see.

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"Jerry's Mother-in-law" is a fantastic and irresponsible farce, founded on that convention, so dear to the professional humorists, that the mother of a man's wife must be his natural and inveterate enemy. Jerry has a terrible time during the visit of his mother-in-law, and welcomes the chance of a short respite on the occasion of a fancy dress ball, which he attends in a suit of armour acquired in an irregular manner from

some shady frequenters of a saloon. Jerry, enjoying himself in spite of the restrictions of plate armour, is a diverting spectacle, and his adventures in a museum to which he is consigned, and his subsequent attempts to hypnotise his mother-in-law, accelerate the fun until it becomes a perfect riot of mirth. It is mounted, produced and played with the thoroughness that characterises all this company's productions.

PARISIAN NOTES.

By JOHN CHER.

I am informed that Mr. Felix Isman, who owns many important picture theatres in the United States, including the Broadway Theatre, New York, has been endeavouring to negotiate for the leasing of the Champs Elysees Theatre, with a view to presenting a cinematograph entertainment there. Last week, however, the project fell through, and Mr. Isman is now on his way back to the States. The Champs Elysees Theatre was built by Messrs. Astruc for an opera house, and is the finest building of its kind in Paris. After a brief period the theatre was closed.

A huge picture theatre, which will be run on the lines of the Gaumont Palace Hippodrome, is now in course of erection in the gardens of the Moulin Rouge music-hall.

As a result of the film dispute, the "Co-operative," as the association is known, has opened offices at 67, rue Rochechouart. I am told that the renters, such as the Agence Générale and Louis Aubert, who hold exclusive concessions for certain marks, will not provide members of the Co-operative with films. All the same, it will be interesting to see the progress of the somewhat novel and certainly daring enterprise.

It is rumoured that Max Maurey, the celebrated director of the Grand Guignol theatre, is about to start producing on his own account. His productions will be known by the title of "Guignol." Grand Guignol plays are famous the world over, and the little theatre's stock company is one of the cleverest in Paris.

Georges Prade, sporting editor of *The Journal* has been delivering some highly interesting lectures on the Reims Athletic College, Georges Carpentier, and other sporting subjects, at the Théâtre Edouard VII. The lectures were, of course, accompanied by a fine series of Kinemacolor natural colour pictures.

Pierre Loti's "Le Roman d'un Spahi" will be the subject of the next important Film d'Arte production.

A writer in a Paris paper states that Lumière got the germ of an idea for a moving picture apparatus from a series of photographs in a photographic exhibition, and that the cinematograph world owes its existence to deaf and dumb people. The photographs in question had been prepared for the instruction of deaf and dumb, and represented the successive movements of the mouth during the pronunciation of a word. This system was in turn adapted from the principle of the Zoetrope.

Edison's clever skit, "Why Girls Go Wrong," has scored heavily here.

The Western Import Company have just granted the French agency for Kay-Bee, Broncho, Keystone, Majestic, and Reliance films to Monsieur Jacques Haik, who has hitherto been actively associated with Mr. Sprecher in the management of the M.P. Sales Agency here.

Monsieur Monat is to be congratulated on his enterprise in securing the world's rights (Great Britain excepted) of Frederick Burlingham's wonder film, "Down the Crater of Vesuvius." The film has been the subject of much comment in the papers.

Last Friday I had the pleasure of meeting Mr. T. H. Davison, of the Davison Film Sales Agency. Mr. Davison spared a short period of his time to run over to this side of the channel in order to inspect the studios of the Filma Company, and incidentally gain an idea of what this new firm is likely to turn out. I am pleased to say that Mr. Davison's opinion of Filma plays is inversely proportional to his love of French cigarettes, a supply of which he did *not* take back to London.

In reply to my question, "What do you think of Paris picture theatres?" Mr. Davison said, "When you go to London do you go to cinemas?" I smiled, and understood, but, unfortunately, a foreigner knows no closing time.

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OLDHAM AND DISTRICT.

(NOTES FROM OUR OWN CORRESPONDENT.)

Oldham, with close upon thirty picture halls in the parliamentary borough, caters for all classes and tastes. Naturally, there is keen and friendly rivalry between the respective managers, and the net result is good houses and plenty of variety for lovers of pictures.

At the King's, Mr. Fred Field informed me that he had done great business with "Antony and Cleopatra," hundreds having been turned away, and so many requests having come to hand he has rebooked it. During the last week his chief attractions were "A Message from Headquarters" and "The Stolen Models." The Kinetophone is popular at this hall, the subjects treated this week being "The Old Guard" (drama), and "The Ohio Minstrels," a musical item; both were very distinct, and loudly applauded.

The Palladium, one of the most luxurious halls in the provinces, reports excellent business. In Mr. Arthur Watson, late of Watson's Films, Manchester, the management have secured a go-ahead man, and he intends to give the public a good programme, with a complete change twice weekly. "A King Can Do No Wrong" proved a great favourite in the early part of the week, as did also "The Life of a Mother."

At the Empire, with Mr. Chas. Gaston at the head, one can always rely on a good show, and in connection with the Territorial recruiting campaign a full show of "Life in the British Army" was given on January 30th. It proved a huge success, for I am officially informed that over 130 have appended their signatures. This week Mr. Gaston is showing "The Next Generation," and the Kinemacolor pictures are also of a high order.

Recently there was a change in the management of the Electraceum, Mr. Jno. Woodhead holding the reins in the place of Mr. Walters, who has gone to Deansgate Picture House, Manchester. This week Mr. Woodhead is showing the fourth release of the Sherlock Holmes series, "The Musgrave Ritual." "Flotsam" and "Edge of Things" are included in the programme. Much reality is lent to the pictures by the aid of the "Kinesounder," and another feature is the high-class music by Mr. Chas. Boileau's orchestra.

Good business is being done at the Hippodrome, where Manager Fred Dixon presented a good all-round programme, his top-liner being a Western story, "The Gratitude of Wanda." Others are "The Taking of Rattlesnake Bill" and "A Fallen Hero."—At Brown's Halls, the all-exclusive programmes are doing well. "The Secret of Hill Street, 13" and "Price of Deceit" are shown the first part of the week. The second half includes "A Fatal Invention" and "The Tomboy Ranch Girl," and many others.

At the Colosseum, with Mr. W. Dobie at the head of affairs, one expects an excellent programme, divided between pictures and variety. The chief picture this week is "The House of Discord."

At the Star, where there are changes twice weekly, the management have been breaking all records with the "Mary" series, showing four parts per week. The programme also includes "Capt. Kidd," which has been well received.

At the Gem, "The Black Gang" and "Streets of New York" have been the chief items.—Changes

three times a week are made at the Popular, where large crowds have witnessed "Pendulum of Fate," "Sheriff and the Rustler," and "The Iron Trail."

At the Princess, Lees, "In the Midst of the Jungle" and John Bunny in "Pickwick Papers" have done good business.—Excellent attendances have been seen at the New Pavilion, where "Love and War" and "Mary Stuart" have delighted the audiences.

In Shaw, good reports come from the Pavilion, with changes twice weekly, "The Stolen Formula," in the early part of the week, drawing good crowds.—At the Uppermill Picturedrome, with a once a night programme, which includes "The Curse of His Life," "What Her Dream Told," etc., business has been brisk.

VARIED EXPERIENCE.

Mr. G. A. Deighton, the manager of St. Julian's Theatre, Guernsey, one of the Albany Ward's circuit of picture houses, has been in the employ of Mr. Ward for about eighteen years. They were together when the theatres in Somerset, Devon and Cornwall were first opened. Mr. Deighton has been four years in Guernsey, where, by his genial and affable manner, he has made a host of friends, and



last year married one of the island's fair daughters, who has proved of real assistance to him. Mr. Deighton has been an entertainer from quite a youth, and during his twenty-seven years before the public, has been round the world twice, and visited practically every town in the United Kingdom. He is to take a working holiday whilst St. Julian's is undergoing alteration, and thus will shortly be seen at some of Mr. Ward's theatres in England, returning to Guernsey in about two months' time.

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THE PICTURE THEATRE.

[Under this heading we deal with all matters concerning the management of picture theatres, and especially with advertising methods. Managers are cordially invited to write to us on the subject, either making suggestions or asking for information. We are also pleased to receive specimens of day-bills programmes and advertising matter generally. All communications should be marked "Theatre."

THE PROGRAMME.

We have often debated the question of programmes on this page from various points of view, but there seems no necessity to apologise for returning to it, in view of the fact that it is a subject constantly under the notice of a large number of managers.

As to whether programmes are worth having or not worth having is a point which must be left for the individual to decide. It largely depends, of course, upon the class of one's theatre, and the kind of audience for which it chiefly caters. A theatre situated in a busy shopping centre, and running a continuous show, is less likely to find a programme necessary than a house in a residential district, whose patrons come regularly, and which has a real, and ever increasing, "connection."

Granted that a programme is deemed advisable, there are many questions to be considered—size, "make-up," scope of contents, advertisements, price, etc., etc. The programme, in common with other publicity matter, should reflect the tone and character of the theatre it represents, and it is essential, therefore, that great care should be taken in its choice and arrangement. Do not try to make small economies in the matters of paper and printing. If it is necessary to keep within a certain figure, it is better to reduce the size rather than sacrifice the appearance.

Every well-established theatre maintains an individual style throughout its advertising, which helps to distinguish it from its rivals, and also impresses its announcements with increased force upon the mind of the beholder. This distinctive style should also be a feature of the programme, and especially of the front cover, which, in most cases, will be devoted to standing matter, giving general details of prices, hours of performance, etc., with, perhaps, a photograph or line drawing of the exterior in the centre.

As a rule, a fairly large programme is preferable to a small one. It admits of more effective display, it is proportionately cheaper to produce, and it allows plenty of room for the insertion of any special announcement in the form of a loose supplement, relating to the current, or the forthcoming, week's "feature" films, etc. The number of pages will depend partly upon whether advertisements are accepted, and partly upon whether any charge is made for the programme.

The main object of a programme being to

give information about the performance, a list of the films to be shown will, of course, occupy the principal position. The film titles should be set in bold type, and a border round the whole should separate it clearly from any advertising matter, etc., which may stand in juxtaposition. We have seen many otherwise excellent programmes spoiled by the manner in which the list of films was buried amongst a confusion of subsidiary matter. The programme must constitute a clear and practical index to the entertainment, easy to consult, and perfectly legible. Otherwise, its chief purpose is lost. The name, or trade mark, of the maker should appear opposite the film title, and underneath will be set out such details of the story, etc., as may be considered necessary. Personally, we can see no reason for giving synopses of the films on a programme. Every properly constructed film is perfectly intelligible upon the screen without any additional explanation, and it does not tend to increase the pleasure of the audience in a picture if they have read a bald condensation of its plot before seeing it. Therefore, surely, it is far better to devote the space beneath the film title to a list of the principal characters, with the names of the artistes sustaining them, as in the ordinary theatres, giving in addition, perhaps, the towns or countries in which the action is supposed to take place, the period, etc. In the case of films with which such details are not procurable, a short extract from a favourable Press review will prove interesting, or a brief sentence calling attention to some peculiar feature of the film to be especially watched for. This kind of matter makes the programme a really readable and useful publication; but the four-line synopsis of the story adds nothing to its value. If it is practicable, it is a most admirable idea to set against the films the approximate times at which they will be exhibited.

After the films, the music is the most important feature of the entertainment, and adequate space should be allotted to it on every programme. The precise manner in which musical details are given must depend, of course, upon the method adopted by the pianist or conductor in accompanying the pictures. Where the musical methods allow, however, it is advisable to set out the pieces with each individual picture, so that the audience may have no difficulty in recognising them as they come along.

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SEALED ORDERS.

To the Editor of THE BIOSCOPE.

SIR,—I thank you for your cordial invitation to reply to Mr. Cecil Raleigh's statement of his case, but in view of the fact that this matter is now referred to the Law Courts for final settlement, I do not consider it advisable to continue the correspondence until the case is disposed of, and I venture to say that whatever the verdict may be, it will be an advantage to the Trade to know exactly where we stand. If a strong case is made out for legislation, we shall have done our share in bringing it about.

—Yours, etc.,

GEORGE SOOLE,
Managing Director Kinematograph
Trading Company, Limited.

55-59, Shaftesbury Avenue,

London, W.

February 9, 1914.

THE THREE-WING SHUTTER.

To the Editor of THE BIOSCOPE.

SIR,—I ask you to kindly allow me to express my point of view on the question of the "Three-Wing Shutter," in connection with the letter of Mr. G. A. Mathys, published in the last issue of your paper.

I am rather surprised that Mr. Mathys should have criticised the matter without being acquainted with it—both from the theoretical and practical side. I think Mr. Mathys' first step, before criticising, ought to be to look in the original statements given by Mr. de Prószyński before the Royal Photographic Society of Great Britain and the French Academy of Sciences, and then he would find that Mr. de Prószyński never claimed himself to be the inventor of the "three-wing shutter," because this and similar forms were known and experimented with not only since the patent mentioned by Mr. Mathys, but before the proprietor of this patent and Mr. de Prószyński were born.

Personally, I am very interested in everything pertaining to cinematography, and I have studied, as far as I could, all serious literature in this matter. As far as I know, Mr. Prószyński also does not claim to be the inventor of *this form of shutter*; he is the real discoverer of its principle, and to him we owe gratitude that our eyes do not suffer from flicker so much as a few years ago.

Let me repeat the words of the inventor himself from the report of the Royal Photographic Society, and published in its journal, issue of March, 1913: " . . . the solving of the problem which agitated so many brains for many years is quite a simple one, and, probably, it is not at all new. I suppose this kind of shutter had been tried before 1909, but the importance of exact measurements was not realised. We cannot appreciate the effect of shutters by sight. In order to understand that there is a complete solution, and that there is no other, it was necessary to thoroughly understand that the highly and generally valued property of persistence of vision has nothing to do with suppression of flickering. . . ."

Perhaps the above will need some explanation, and I will endeavour to give it. Mr. Prószyński could not, of course, claim to be the inventor of the form of the revolving three wings disc, because this kind of disc was used a long time ago for different purposes, not only by Mr. Prószyński, but a long time before him by many experimenters; but, as far as I know, from printed literature, nobody realised that this was the only real practical means of suppressing flicker.

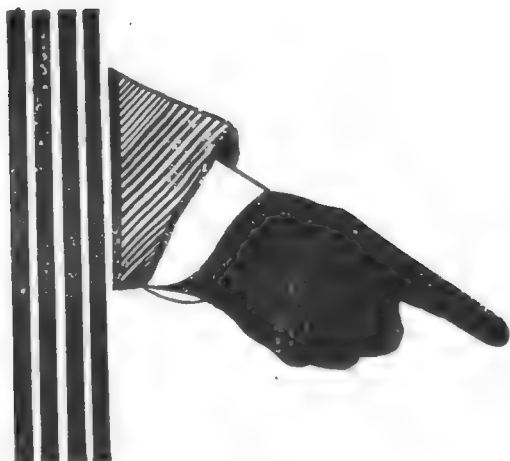
Mr. de Prószyński did not invent *this form* of shutter, but he discovered a new *psychological law* which shows that no other form of shutter can suppress flickering, and which described, not the quantity of the wings (Mr. de Prószyński proposes four, three, or two wings, or other means, not only revolving shutters, which would cut the light in the same order), but the principle of covering and uncovering the light and the importance of the equal intervals between the successive cutting of light. The smallest irregularity causes flicker.

If the three-wing shutter were sometimes adopted it was rather as an experiment without conviction that it ought to give a solution. As to the patent mentioned by Mr. Mathys, I do not think it ever had any real value except as a novelty. The form of the shutter in question has been known for some time.—Yours, etc.,

CHARLES DE TOMASZEWSKI.

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THE TRADE SHILLING FUND.

To the Editor of THE BIOSCOPE.

SIR,—With reference to the Trade Shilling Fund for the sufferers by the "A7" submarine disaster, we thank you for so kindly opening your columns to our appeal and greatly appreciate the hearty manner in which our friends have responded up to the present.

More, much more, remains to be done, as the disaster is a national loss, and we would ask the assistance of every member in the industry who will contribute. If we all did our mite the Trade would, I am sure, hand over quite a substantial sum to this deserving cause. We have now a splendid opportunity of showing the good that can be done by the united efforts of all in the business. Contributions can be forwarded to the undersigned, and we feel sure you will acknowledge them in your columns.—Yours, etc.,

G. S. AULSEBROOK,
S. SMITH, etc.,

29a, Charing Cross Road. W.C.

February 10, 1914.

ALL BRITISH PICTURES.

It is the aim of Messrs. David, Hunter and Co., who are to be the producers of "White Star" films, and who are now preparing an extensive studio at St. Margarets-on-Thames, that "all British" pictures of a distinctive grade only are to be produced. The large grounds present every facility for picturesque effect, and, in the studio, up-to-date apparatus and lighting effects are being installed by the Williamson Kinematograph Company, Limited. The actual productions will be under the able supervision of Mr. A. C. Hunter. The commercial department will be controlled by Mr. Wilfred David, and in introducing "White Star" films to the public, Messrs. David, Hunter and Co. intend to take advantage of a wide professional outlook, thereby supplying films which will no doubt be appreciated as worthy examples of British production.

SWANSEA AND DISTRICT.

The Carlton Cinema must now be numbered amongst the picture theatres of Swansea, and it is a most luxurious hall.—The Cinema keeps up the pace, and numerous attractions are seen, amongst them being a capital bijou orchestra.—The Castle, Swansea, is doing capacity business. Mr. Bowden has become extremely popular.—The Olympic is now featuring Vivaphone singing pictures, and they are proving a great draw.—Courtts' Picturedrome, Palace and Pictorium continue showing to very satisfactory business.—"Tannhauser" heads the bill at the Oxford, Swansea, and aroused considerable enthusiasm amongst music lovers. Amongst the fare one also finds the "Happy Dustmen."—At the Shaftesbury, "Germinal" fills the bill.—Kinemacolor has established itself at the Picture House.—Vint's Palace, Llanelli, under the management of Mr. H. Barker, continues its prosperous career.—At the White Cinema *Pearson's Weekly* "nameless" film is being screened. Mr. Griffiths is the director of this well appointed theatre.

THE BRIGHTON HALLS.

(NOTES FROM OUR OWN CORRESPONDENT.)

Although the Brighton cinemas are as handsome and well-appointed a set of buildings as are to be found anywhere, it is seldom that a month passes without some alteration being put in hand with the object of making them still more attractive to the public. Just now the builders are busy on the exterior of the Palladium, King's Road, and when the present work is finished the building will be one of four storeys, surmounted by a handsome cupola, while there will also be a canopy extending over the pavement. "Kinoplastikon" is proving a big draw, and Mr. Johnson, manager for Mr. J. L. Crown, was very busy last week. The ordinary picture programme included "The Hope," "Agra," "An Exciting Honeymoon" and "Saved by a Horse."

The exceptional fascination that Daudet's "Sapho" exercises over the public has once more been proved at the Academy Picture Palace, West Street, where the version featuring Miss Florence Roberts drew crowded houses during the first half of last week. Mr. H. B. Parkinson led another big attraction for the last three days in the shape of "In Peril of the Law." The effect of both films was much enhanced by the charming music rendered by the orchestra, under the conductorship of M. Renard.

The spacious Grand Concert Hall Picture Palace, West Street, was as well patronised as ever last week. Mr. N. J. Coverdale's programmes included "The Right One," "In the Midst of the Jungle," "In the Bishop's Carriage" and "The Mystery of the Express Car."

Sherlock Holmes was for the second week the centre of interest at the Theatre de Luxe, North Street, the film shown being "Silver Blaze." Another star picture was "The Flame in the Ashes," while the last of the "Mary" series was very popular.

Mr. George Block had a particularly strong programme at his up-to-date theatres last week.—The films shown at the Select Palace, North Street, the Coronation Theatre, North Road, and the Imperial Theatre St. James's Street, included "Victory or Death," "In the Grip of the Eagle's Claw" and "The Feudists."

"Silver Blaze" and "A Race for Honour" were included in the attractive bill of fare provided by Mr. G. Yate Ashwell, at the Duke of York's Theatre.—At the Court Theatre, New Road, Messrs. S. H. Oldham and Oscar Darling did good business with "The Race" and "In the Bishop's Carriage" among other attractions.—Mr. Jim Hardiman's programme at the Arcadia, Lewes Road, included "A Ballet Dancer" and "A Scientist's Martyrdom."—"In the Midst of the Jungle" was much appreciated at the Hove Cinema.

A CORRECTION.

We are asked to correct a slight error which crept into our description, in last week's issue, of the "Kineclair," on page 513. The price was stated to be £15 complete, and a slip of the pen made it appear that the screen was included. As a matter of fact, this accessory is £1 extra, and can be had with a special collapsible stand, and suitable for either opaque (metallised surface), or for transparent projections. The handy little machine has, by all accounts, an excellent future before it.

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AN IMPORTANT PROSECUTION.

ALLEGED FRAUD ON MESSRS. PATHÉ FRÈRES.

At the Marlborough Street Police Court, before Mr. Denman, Arthur Mackay, of Regent's Square, King's Cross, N., and Ernest Chambers, lately in the employ of Messrs. Pathé Frères, were charged on remand with having in their possession two cinema films valued at £6, alleged to have been stolen or unlawfully obtained. They were further charged with being concerned in inciting one George Barrier to steal the two films, the property of Messrs. Pathé Frères Cinema, Limited, and William Watson, described as the proprietor of the Cinema de Luxe, Acre Lane, Brixton, was now placed in the dock in connection with the same offences.

Mr. J. P. Valetta and Mr. Rowland Oliver prosecuted on behalf of Messrs. Pathé Frères, Mr. Harry Pfahl appeared for Watson and Mackay, and Mr. Bertie Browne represented Chambers.

Mr. Valetta said that for some time past Messrs. Pathé Frères have found there was a carefully organised conspiracy in existence, whereby films belonging to them have been fraudulently obtained by means of bribing two of their servants, one of whom (Chambers) now stood in the dock. It would seem that a large number of films had been obtained through the medium of employees by Mackay and Watson illegally, or else they had been retained for longer periods without any profit going to the firm at all. He (counsel) submitted it had been done by means of bribes being made by Watson and Mackay to Chambers and Saunders. In some cases the films had been used for indefinite periods. The loss involved to Messrs. Pathé Frères would, no doubt, be considerable, with the consequent gain to those who were able to get possession of the films for practically nothing, especially, said counsel, to a man like Watson, who ran a picture house under the style of the Theatre de Luxe, Brixton, and the Marvel Film House, Greek Street, Soho. Mackay was carrying on a business of his own at 91, Euston Road, but the premises were really little more than a cellar; however, he conducted from there a film agency business in a small way. Watson also acted as his manager or servant in some capacity, and, continued counsel, it might be stated that he was obliged to commit the offences. Outlining the manner in which Messrs. Pathé conducted their film hiring department, counsel said from September last, the defendant Mackay came upon the scene, and business was done with him as the agent or manager for Watson. Subsequently the firm found they had been losing films, principally from a department where a man named Saunders was manager, and with the object of preventing that leakage they changed the staff of one department to the other, but still it continued. Eventually they decided to transfer Saunders to the Birmingham branch of their business, and on December 18th, last year, Chambers was dismissed, at which date a certain section of the business was put in charge of a Mr. Barrier. As the result of the manner in which business was being done, Mr. Barrier made certain statements to his principals, with the result that the Marvel Film Company, under which style Watson carried on business, was struck off Messrs. Pathé's list of customers. Continuing, counsel stated that subsequently Mackay called and tried to renew their business connection, but it was refused. Mackay afterwards called one evening to see Mr. Barrier, and asked him if he could sell any films. Mr. Barrier, as well as Mr. Mackay, knew that the hiring department of Messrs. Pathé could in no circumstances sell films at all. Later, Mr. Barrier became quite anxious to see what further information he could glean from Mackay and Chambers, and said he was quite prepared to do business with the Marvel Film Co. if Mr.

Wood, the chief manager, gave his consent. Chambers then said he knew of a man who would pay 5s. each for as many "Cleopatra" films as he could get. Mr. Barrier told them the price was too low. The offer was then increased to 7s. 6d. Subsequently, the conversation was reported to Mr. Wood, and on January 19th Mr. Barrier again met Chambers, who eventually said he would go as high as 10s. each for "Cleopatra" films. Mr. Barrier again declined to actually do any business then, said counsel, but said he would think the matter over. Subsequently a letter was sent by Chambers, asking Mr. Barrier to pack up the goods in a parcel, so that they could not be readily recognised, and deposit them at the parcels office of the Piccadilly Tube Station, where he could call for them afterwards. Acting upon instructions from his firm, Mr. Barrier carried out the suggestion of Chambers, who promised to pay the money for the films on the following day. Counsel further stated that when Chambers got the film he went to the Marvel Company's premises, where he was afterwards joined by Mackay. They were, subsequently, both seen to come from the direction of that company's office, and Mackay was carrying the parcel. They went and had tea at a shop in Oxford Street, and, as they emerged, Detective-sergeant Leach stopped them and asked what the parcel contained. Mackay said, "Show me your authority." When that was forthcoming, he said the parcel contained some films which he had obtained on appro. from Chambers, as Messrs. Pathé Frères would not supply him direct. Chambers said he obtained them from a man in the firm with whom he used to work. The defendants were then arrested. Afterwards the police searched the premises of Watson. Counsel said there were five instances of films of which they had no record of being hired out to Watson or Mackay, or for which the latter had paid anything. Watson, on being challenged with regard to a certain film, said no doubt one of Mr. Wood's clerks had made an error, and he offered to return it there and then. The magistrate would remember that a solicitor, on the last occasion, offered to return the film on behalf of the defendants, but the point was how the film came to be in their possession, especially as there was no record in Messrs. Pathé's books. To his mind, continued counsel, there could be no doubt that the films were stolen, and it was incumbent upon Watson and Mackay to show how they became possessed of them.

Counsel then read certain letters which were put in as exhibits, and he asked the magistrate to say it was clear the defendants were carrying on a fraudulent business. He emphasised again that as Watson was the proprietor of the Theatre de Luxe in Acre Lane, Brixton, it was to his advantage to get the films cheaply or for nothing.

Mr. Bertie Browne, on behalf of Chambers, said his client was the boy of the party, and he suggested that the lad had been entirely led astray by the older men. It might be that he would try to make amends for his misdeeds to his employers, but as he had only just been instructed he should like to consider his position before advising such a course. In those circumstances he asked the magistrate to allow him on that occasion not to show any special line of defence at all.

The magistrate said he would only take formal evidence at that hearing, therefore it would not affect Mr. Browne's client in any way.

After formal evidence had been given, the proceedings were adjourned for a week, bail being allowed for Mackay in the sum of £500, Watson £100, and Chambers £100.

Round Manchester and District.

(BY OUR OWN CORRESPONDENT.)

At the various licensing sessions held last week further restrictions were imposed with respect to cinematograph licences, and in the case of Manchester, licences were only renewed upon the licensees undertaking that children under fourteen years of age would not be allowed in any picture house, either with or without their parents, after 9 o'clock. In addition, the Bench expressed the opinion that on the occasion of a picture show no variety or stage play should be seen, or dancing, and in the case of a variety hall there should be no pictures. A good many Lancashire towns are imposing a similar condition with regard to children.

The Tower Picture Palace, Broughton, is another house that scored a big success with "Sixty Years a Queen," with Ex-Councillor W. Phillips as lecturer. Mr. W. Gascoyne, the general manager of the Tower, was so pleased with the result of this picture that he has arranged to show it this week at the Prestwich Picturedrome. Last week "Inhumanity" was well received, the chief picture shown in addition being "The Neglected Wife." This week "Cora, the Temptress," and "The Death Weight" are the principal pictures of a good programme.

The Alexandra Picture Palace, Hamilton Road, Longsight, recently changed hands. Mr. T. Wallwork, who has been placed in charge, is determined to increase the popularity of this house. The seating capacity is exceptionally large, as, without the aid of any balcony, 1,500 persons can be comfortably accommodated. Last week "Fangs of Hate" attracted a good measure of attention, whilst "The House of Temperley" and "Her Majesty the Little Queen" have been productive of good houses this week.

The Shaftesbury, Stockport Road, has once again reverted to the continuous performance daily, with the exception of Saturday evening, when the usual two shows are given. Last week "Sheriff and the Rustler" and "Satan's Castle" were the chief items. This week "Anne Boleyn" tops the bill, another picture worthy of special mention being "Fight for a Fortune," to be followed next week by "Gem of India" and "Fruits of Vengeance."

The Coliseum, Ardwick Green, as usual, has a very fine programme. The daily change of pic-

tures last week included "Hard Cash," "The Suffragette," and "A Fight for a Fortune." This week the principal items are "The Banker's Ruse," "The Closed Door," "The Death Weight," "The Gem of India," and "The Trap."

The Imperial Picture House at Brook's Bar has "The Green Eye of the Yellow God" during the first portion of this week, to be followed in the latter half by "Where the Road Forks" and other interesting films. Last week "The Heart of an Artist" met with a good reception.

The Elite Kinema Gallery, Mount Street, is giving a continuous performance from 12.30 to 10.30 p.m. The chief picture this week is "The New Generation."

The Prince's Picture Theatre, Grey Mare Lane, Openshaw, is one of the most popular houses in that district. Some very good programmes have been given lately, and the attendances have been excellent. "Hard Cash" is the leading picture shown during the early part of this week, followed by "Big Game Hunting."

The Oxford Picture House is showing this week "The Trap" and "Trapped in a Forest Fire," with excellent results.

The Market Street Picture House is finding "A Child of the Prairie" a good attraction. In addition, there is an interesting film, entitled "On a Coffee Plantation."

BREWSTER SESSIONS AND "PICTURES."

At the East Morley Division Sessions, held at Bradford, Dr. W. H. Ellis presiding, it was reported that the reduction in the number of convictions during the past five years had been from 358 to 147. The Chairman said the reduction was a remarkable one, and to his mind it pointed out that to some extent that reduction was due to the modern growth of picture palaces and similar places of amusement. It was, he added, the more remarkable in view of the fact that the division was situated on the borders of two great cities (Leeds and Bradford).—At the Barnsley Brewster Sessions, the Chairman said that although the population had doubled during the past twenty years, there was not so much drunkenness in the town, especially on market nights. That, he believed, was due to people visiting the places of amusement late in the evening.



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and greater returns for your outlay,

You will be able to gather helpful ideas from
others.

You will see a first-rate Exhibition.

See next page for outline of programme and attractions.

International Kinematograph Exhibition,

ZOO BUILDINGS, NEW CITY ROAD,
GLASGOW.

Outline Programme.

February 17th to February 26th.

11—3 Daily.

Exhibition open to Trade only.

Manufacturers' Advance Shows of unclassified Films.

Trade Conferences in Conference Hall.

3—10 Daily.

Exhibition open to the public.

Competition for "Would-be-Actors."

Unique Musical Programme.

SPECIAL.

Wednesday, February 25th.

FLORENCE TURNER DAY.

Miss Florence Turner has kindly consented to attend on the concluding days of the Exhibition, and will be pleased to receive her friends in the Conference Hall on the 25th inst.

LOOK OUT FOR FURTHER ANNOUNCEMENT NEXT WEEK.

PICTURES IN IRELAND.

By "PADDY."

There is always a very fine programme to be found at the Imperial Cinema down in Cork by those who are lucky enough to be in time to get a seat. There is a *matinée* daily at 3 o'clock, and the evening performance is continuous from 7 to 11 o'clock. On Saturday morning there is rather an innovation in *matinées*—namely, a children's entertainment at 11 o'clock. To this special *matinée* the price of admission to the stalls is only 1d., and to the circle 2d. Last week some exceptionally good films were screened, including the Eclair masterpiece, "Protea." "Heroes of the Mine" was the star film on Monday, and drew crowded houses. Other films were "Baby Day" (Keystone), "A Proposal from the Spanish Don" (Edison), and "Summer Caricatures."

At the Coliseum, also in Cork, we had last week the famous Sherlock Holmes film, "The Musgrave Ritual." The drawing power of this film was tremendous, and, notwithstanding the capacity of this house, Mr. Tighe did a roaring business. It was voted the best of the Sherlock Holmes series yet screened at the Coliseum. "A Rose at Sixteen" and "Pauline's Dream" also found favour with the audiences.

I took the 75 mile trip down to Oldcastle, Co. Meath, last week, and had the pleasure of seeing the little picture house which has been built there. It is quite a cosy little hall, and the seating has been arranged so as to give everybody a splendid view of the picture, no matter what part of the house you are in. The seating capacity is a shade over 200. The machine is an Ernemann "Imperator," and an excellent picture is screened. The programme is supplied from Messrs. Weisker Brothers by Mr. N. W. Whitten, their Dublin agent. "In the Midst of the Jungle" was a decided success, and last week "The Irish National Pilgrimage to Lourdes" was screened. This film was booked from Messrs. James T. Jameson, of Brunswick Street, Dublin. The theatre opens on Sundays, and the performances are at 3, 7, and 9 o'clock respectively. As I surmised last week, the manager would esteem it a favour to be placed on the Trade mailing lists.

Mr. J. I. Bradlaw, managing director of the Princess Cinema, Dublin, has been appointed agent for the "Express" projectors. Mr. Brad-

law was so favourably impressed with this machine that he installed one in his theatre, and he has had orders for similar machines for the Seaside Picture Theatre in Clontarf, and for the Picture Palace in Clonmel, which opened recently. He has had numerous other inquiries. Irish exhibitors will find him at 51, Grafton Street, Dublin.

MR. MILTON WELLINGS.

The accompanying portrait is that of Mr. Milton Wellings, the well-known song writer and composer, whose services were of so much value to us in connection with the Pianoforte Competition at the Kinematograph Exhibition, Olympia, in March last. Mr. Wellings, in addition to being a conductor of many years' experience,



is himself a brilliant executant, and can extemporise on any theme. He speaks very highly of the Cinfonium, upon which instrument he has been delighting critical audiences for the past eight months. Anyone desiring a first-class man would do well to communicate with him direct, care of this office.

THE ELIMINATION OF FLICKER.

By L. E. AUSTING.

The cinematograph machines of to-day have been brought to such a state of perfection, that a rock-steady, flickerless picture is being regarded by the general public as quite a common every-day event; in fact, many patrons, who discern anything approaching flicker on pictures shown at an "up-to-date" theatre, not only withdraw their patronage, but endeavour to dissuade their friends from attending, no matter how good the programme may be.

The elimination of flicker has entailed many hours of study, and experiments innumerable, and the history and description of the work will, no doubt, be interesting to all interested in the Trade, who have given this subject but little thought, although it is of paramount importance to all concerned.

I shall endeavour to avoid using any but the most simple language and terms, so that even the most unscientific can follow the various points and understand them.

The minimum space of time in which the eye can define any particular object is, taking the average, one twenty-fifth of a second, and one-twentieth of a second was originally to be taken as the standard speed of showing and taking pictures; but, owing to the damage likely to be caused to films, the standard rate both for taking the photograph and also for the projection on to the screen of the finished print was settled at sixteen per second.

In the first machines no provision was made for the obscuring of the picture during the period in which the film was moving.

This caused a "haze" to show on the screen. To eliminate this "haze" was the next problem, and it was solved by placing a lightproof screen in such a manner that it obscured the picture during the time the film moved, but although the "haze" was removed, a new trouble presented itself in "flicker."

This was due to the fact that the eye adjusted itself to the picture and the "flicker blade" interrupted the light rays in what was to the eye an "unbalanced" manner.

The remedy first tried was the division of the time the picture was "open" or showing, by the flicker blade cutting the light rays twice. This had the effect of doubling the number of "exposures" and easing the eye, but even then the flicker was still quite easily discernible, although only one-sixty-fourth of a second in duration.

Further experiment brought to light the fact that the length of time might be prolonged for the "open" period, and that three periods in

which the light rays were open could be obtained with one obscuration as the film moved, and two whilst still.

These three open periods are of only one-ninety-sixth of a second each, but are spread over five-ninety-sixths or slightly over one-twentieth of a second, thus allowing the eye time to grasp the detail, the retina holding the image. The obscured periods only totalling one-thirty-second of a second, and being intermediate with the light periods, the amount of flicker is almost imperceptible.

The next point to be decided was the point at which the interruption of the light rays would be least discernible to the eye. In numbers of machines the mechanism allows but little choice, but experiments have proved that the best position is in the space between the film and the projector lens. The reason is that the light from the lamp is collected and focused into direct rays by the condenser lenses on to the film, which, if interrupted, will give a clear cut across the edge of the interrupter or flicker-blade. The same applies when the flicker-blade is on the path of the light rays after they have been collected and marshalled by the projector lens, after passing through the picture, but if the interrupter is between the projector lens and the film, the light rays there are in a diffused state, and the edge of the interrupter is undefined.

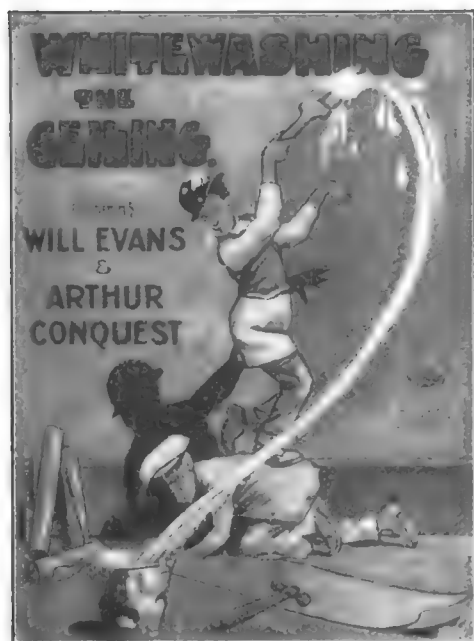
The indefiniteness is increased without any ill-effects to the obscuration, if the interrupting flicker-blade has a play of about one-sixteenth to one-eighth of an inch, to and from the projector lens, as by that means, being a variable focus from it, the edge has a varying degree of clearness, and the eye cannot distinguish any flicker at all.

The timing of the flicker-blade is a point that must receive the utmost care and attention, and a point which should always be studied in this respect is that of timing according to whether the projecting machine is hand or motor-driven. In any case the point from which the machine is driven is the correct place from which to work the machine until the film is about to be moved. The moment the mask or open space through which the picture is projected is covered, the film should start moving, and should be still again before the back of the blade starts to uncover or open the mask.

Attention given to these points will invariably give perfect projection, which is, or should be, the aim of every cinematograph operator or demonstrator.

Should Girls be Told?

CERTAINLY!!! All parents should see that their daughters should have clean, healthy amusement—they should therefore be told to see Will Evans in his screaming absurdity of



Whitewashing the Ceiling.

**1,500 ft. of spontaneous
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PENPOINTS FROM PORTSMOUTH.

(BY OUR OWN CORRESPONDENT.)

During the past week the Fratton Electric Theatre, one of the earliest cinemas in Portsmouth, has undergone a change of proprietorship and managership. The syndicate has been dissolved, Mr. Robert Ritson becoming sole proprietor. He was desirous of retaining the services of Mr. E. H. Clark as manager, but this gentleman had another outlet for his energies in view. A good successor has, fortunately, been secured in Mr. G. Lane, an old comrade and friend of Mr. Clark's.

The new régime at the Fratton may be expected to develop specially attractive features ere long. Meanwhile, the all-Pathé programmes continue to be presented with acceptance. "The Poison Tree" and "Yarmouth and Its Beauty Spots" were among last week's features, and "A Faithful Indian" and "Unfaltering Love" have since been shown. Leading films of the new programme which starts to-night (Thursday) will be "A Cunning Intrigue," "A Shroud of Snow," and "The Breath of Scandal."

Portsmouth's pioneer picture resort—the Victoria Hall—where Messrs. Andrews drew large audiences without intermission for eight years, is doing as well as ever under the new management. Mr. Louis Friedman has proved his capacity here as manager, with the able seconding of Mr. H. P. Ellis, who has the advertising department in charge. "Madame Satan" and "The Death Weight" are prominent films this week, with "The Firefly," and "Harry Fragson and Max Linder" running them close for interest.

Mr. Tom Vaisey, of the Shaftesbury, is well satisfied with the generous patronage bestowed upon Messrs. Andrews' resort by the public of Buckland and Kingston. The new Gaumont projector, a 1914 model, is giving excellent results. "Nick Winter and the Lost Prince" and "The Silent Accusers" were the leading lines from Monday to Wednesday inclusive, and from to-night (Thursday) to the end of the week, "Messenger of Discord" and "The Love Everlasting" will be screened.

"Cross and Crescent" and "Lady Audley's Secret" are the chief pictures at the Copnor Theatre this week. The recent seating alterations and the provision of a second gangway at the North End Cinema have added to the comfort and convenience of the *habitués* who throng the hall at every performance. This week the exclusive, "The Duke's Talisman," has been shown, with "In the Days of Robin Hood" to follow.—"The Broken Chisel" and "The Iron Hand" led off the first programme of this week at the Eastney Theatre, and "The Call" and "The Diamond Mystery" are due for presentation to-night (Thursday).

Miss Glibbery Cook is doing good business at the Picturedrome, Gosport, where a three hours' continuous performance can be witnessed for 2d. "The Broken Melody" and "Sons of the Free" were the leading dramas last week, and the current programme comprises "Buyan's Pilgrim's Progress" and "Wings of Love."—The Gosport Theatre was given over to charity on Friday evening, when the usual programmes were suspended and two excellent variety entertainments, in aid of the Submarine "A 7" Disaster Fund, were presented by the Sick-berth Staff of

the Royal Naval Hospital, Haslar. On the other days of last week the principal film screened was "When the Earth Trembled." This week, "The Burning Train" and "Broncho Billy's Path" are the leading features.

Exclusives are the trump card the Apollo management are playing from week to week with unvarying success. "King of the Air" and the Sherlock-Holmes drama, "The Speckled Band," are the "thrillers" of the current programme.—The Picture House management have well succeeded in gauging the taste of local film connoisseurs with "Two Old Tars," "The Probationer," "Fortune's Pet," and the "Warwick Chronicle."—At the Arcade a new departure has been made this week with films of Portsmouth scenes.

AN INTERESTING PRESENTATION.

At Green's Picturedrome, Boswell Park, at the close of a recent performance, Mr. W. H. Anderson was met by the staff and a few friends and presented with a very handsome leather dressing case, substantially fitted, to mark the completion of his two years' management of the Picturedrome. Strangely enough, the date was Mr. Anderson's birthday, and the popular Ayrshire manager, whose interest in football and his clever advertising, coupled with a thorough knowledge of theatre requirements, have earned him an excellent following, received quite an ovation.



The presentation was made by Mr. Price, who asked him also to accept an umbrella for Mrs. Anderson and a book for their daughter. Mr. Anderson, in thanking his friends and staff, said that he appreciated their kindness immensely, and would always look back with pleasant memories to those colleagues and friends who had helped him so much in his work at the Picturedrome. He also thanked them on behalf of his wife and little daughter.

Grand "Ideal" Exclusives.

Two Great "Betty Nansen" Plays (By **NORDISK**).

Two Films are now released in which the brilliant Danish tragedienne, **BETTY NANSEN**, plays the leading part. One is—

A NEGLECTED WIFE

(4,200 ft.)

in which this famous actress takes the rôle of a passionate, love-hungry woman, who is forgotten by her business-absorbed husband. Her flirtation with another man, and the loss of her home and happiness, are depicted with terrific power, and make a story of overwhelming interest.

The Second is—

The Princess's Dilemma

(4,200 ft.)

In this Betty Nansen plays the part of a Princess, secretly in love with an officer of the enemy's forces, who is imprisoned in the royal castle. Here, again, the fierce struggle between love and patriotism is portrayed with tremendous realism, and gives rise to the most exciting episodes.

A NEGLECTED WIFE appeals to every woman, young and old, as well as to every husband.

THE PRINCESS'S DILEMMA is an irresistible draw to every picture theatre goer who loves a strong story delightfully staged and brilliantly acted.

The *Evening News* (London) last week described Betty Nansen as one of a trio of actresses who have no superior in moving pictures.

Both Plays are NORDISK'S at their BEST.
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Glasgow—108, Renfield Street.

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PLYMOUTH AND DISTRICT NOTES

(BY OUR OWN CORRESPONDENT.)

The picture palaces of Plymouth and Devonport have come forward in true patriotic spirit to assist in augmenting the Submarine "A7" Disaster Fund, which I alluded to in my last week's notes. In addition to the substantial sum then announced, a collection and proceeds of a performance at the Cinema de Luxe have been devoted to this worthy object, and £1 2s. 9d. was realised, while at the Harbour Avenue Picture Palace, £1 18s. 6d. was subscribed to the same fund. The former theatre showed an appropriate picture, "Sunshine after Storm."

On Friday last, Mrs. Linsdell, of the Mutley Cinedrome, gave the proceeds of the afternoon performance towards the "A7" Fund, and, notwithstanding bad weather, there was a gratifying audience. Mr. W. Linsdell, at the Cinedrome, Ebrington Street, Plymouth, is always ready to assist a good cause, and he is giving a special matinée next week. His theatre is one of the most popular in the Three Towns, and the programmes to be found there are always of an enjoyable character. During last week, his main film was "A Fight for a Fortune."

Delighted audiences were attracted to Andrews' New Picture Palace, where Mr. Hedges had a really excellent show. "Hard Cash" possessed many thrilling episodes, and a better drama one would not wish to see. A rare good comedy was provided in "The Fatal Taxi-cab," and current and topical subjects were also very interesting. "A Flame in the Ashes" was full of realism, and created a marked impression.

One only needed to glance at the entrance to the pretty little Theatre de Luxe to see that business was flourishing. Mr. Knowles maintained his reputation in providing a programme that would bear favourable comparison with anything shown locally. "A Mexican Tragedy" carried a very powerful story, and was followed with intense interest. "Tiny Tim's New Year Gifts" was also another enjoyable subject. "The Diamond Crown" was a good detective film, and the "Pathé Gazette" was thoroughly up to date. "For Her Brother's Sake" introduced as the "star" picture in mid-week was put undoubtedly a film fit to lead any programme.

The Theatre Elite maintained their usual merit, and Mr. Rundle had the pleasure of seeing his enterprise rewarded by good attendance. The premier attraction was the thrilling drama, "The Evil Power." The "Mary" series was as popular as ever. Comedy succeeded drama as the outstanding attraction in the second part of the week, "Why Girls Leave Home" providing quite one of the most humorous pictures I have ever seen. Other popular subjects included "As a Father Spoileth His Son" and "When the West was Young," and one must not forget to add a word of praise for the interesting "Gaumont Graphic."

Mr. Boulwood had an extremely good week at the Electric Theatre, Devonport, his chief film being "A Fight for a Fortune." "When Women Go on the Warpath" (Vitagraph) was a most acceptable picture. Altogether the show was of a most enjoyable kind.

"Redeemed" caused a sensation at the Tivoli, Devonport, where it was an "exclusive." There were several fine films shown, including "The Dumb Messenger," and another of the "Mary" series. Mr. Cecil Frost has made the Tivoli a popular rendezvous for Devonport picture lovers.

SHEFFIELD SHOWS.

(FROM OUR OWN CORRESPONDENT.)

In place of the orthodox theatrical fare at the Lyceum Theatre, Mr. Julian Clifford presents the cinematograph version of Wagner's masterpiece, "Parsifal." The pictures are to be accompanied by Wagnerian selections, played by the Yorkshire Permanent Orchestra, under the bâton of Mr. Julian Clifford. Orchestral items also precede the representation of the opera. The management of this theatre were the first in Sheffield to present Kine-macolor, which met with unqualified success, and it is to be hoped that the second venture will meet with equal appreciation.

"The Wastrel" has been exhibited with great success at the Don Picture Palace, and Mr. F. Howson, junr., says that his record business has been eclipsed. In order to accommodate his numerous patrons, it has been decided to erect a balcony.

The projectors now in use at the Roscoe Picture Palace are all motor driven. Mr. Whitehead states that he has under contemplation the rebuilding in entirety of his show, as the capacity has on many occasions been strained to its full capacity, and numbers turned away.

At the Cinema House, "The Trap" and "David Garrick" are the chief features this week. The Kinetophone is still being shown at the house, with marked success. This house is now managed by Mr. Dickinson, formerly assistant to Mr. Cutts, who has now taken control of a picture house in Birmingham.

The leading films at the Electra Palace, Fitzalan Square, are "The Gem of India" and "Trapped in a Forest." Delightful music is supplied by the orchestra.

At the Picture Palace, Union Street, Mr. Leonard Shaw is submitting pleasing programmes, and large audiences have rewarded his efforts. "Shadows of a Great City" is the chief feature for the week.

Mr. F. W. Holmes is making good business at the Tivoli, and has been drawing large crowds with his exclusive, showing of the recent cup-ties in Sheffield. "A Bargain with Satan" is the chief film for the week.

At the Globe Theatre, Attercliffe, "Maria Martin" and "Lady of Lyons" are the features for the week. Mr. Arnold W. Hides is well satisfied with the business done.

JAPANESE LEADING LADY.

The Western Import Company, Limited, have received information that Mr. Thomas Ince, director for the New York Motion Picture Company, has signed a contract with Miss Tsuru Aoki, a gifted Japanese girl, who has already made one appearance in pictures with the Majestic Company. Miss Aoki relinquished a vaudeville tour in favour of films, and five new dramas have already been prepared in which she will play the lead. Mr. Ince is also negotiating with David Belasco for the film rights of several big successes, including "The Darling of the Gods" (now playing at His Majesty's Theatre, London) and "Madame Butterfly."

A

MESSAGE

FROM

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(NOTES FROM OUR OWN CORRESPONDENTS.)

Mr. Courtenay Crocker, manager of the Electric Coliseum, did excellent business last week with a strong programme, including "Ashes," and "The Sheriff and the Rustler." This week "The Musgrave Ritual" is being exclusively shown. Another attraction is "The Convict's Son." Afternoon teas are provided free to patrons between 3 and 5 o'clock.

Mr. Williams is showing a programme at the Alexandra Theatre which should appeal to all tastes. Two fine dramas are being featured in "A Neglected Wife" and "Waiter No. 5," and further variety is introduced by such pictures as "When Dreams Come True," "Nature's Mischief Makers" and "Pimple's New Job."

Mr. Fred W. Purcell, managing director of the Amherst Hall, is screening "Antony and Cleopatra" this week. The prices of admission remain the same.—Lovers of drama find themselves specially catered for at the Central Hall Picture Palace, Stamford Hill, where for the first three days of this week "The Firefly" is being screened, together with "When the Earth Trembled." For the latter part of the week, the special feature is "Wanted by the Police."—Mr. Hooberman reports satisfactory business at the Corner Picture Theatre, Seven Sisters Road.

Mr. Brickwell, manager of the Hackney Picture Palace, is showing a well varied programme this week. The bill is topped with "The Pit and the Pendulum."—At the Empress Electric, Mare Street, I found Mr. Gilbert entertaining a large audience. "A Woman of the People" is the star attraction.—The Hackney Pavilion, which is being built opposite the Hackney Empire, is rapidly nearing completion, and is to accommodate 2,000 persons.

A most interesting and unusual film at the Manor Theatre last week was "Mada," with its vivid illustrations of Bohemian life. This week patrons are having the pathos and excitement attending "The Burning Train," which is followed by "In the Midst of the Jungle."

"The Gambler's Penalty," which Mr. Hunt, the manager of the Castle Electric Theatre featured last week, proved a real success. This week "The Sheriff and the Rustler" is the topline.—Mr. Ward featured "Her Dreadful Secret" at the Hackney Grand Central during the first three nights of last week.—I found Miss Florence Johnson very busy with crowded houses at the Clapton Cinematograph Theatre. "The Trap" and "Brothers at War" are successful attractions for this week.—At the Rink Cinema, Clapton, "In the Bishop's Carriage" and "A White Lie" were instrumental in drawing large audiences.

Since its opening, on November 13th, the Carlton Cinema, in High Street, Walthamstow, has been steadily making headway, until at the present time it is recognised as one of the leading places of entertainment in this district. In every way the Carlton is a model picture house. Both its internal and external appointments and the general scheme of its

construction leave little to be desired. 1,200 people can comfortably be accommodated here, and Mr. Lester King informed me that frequently this capacity is found insufficient, which sounds very encouraging from a business point of view. An excellent picture is projected on to a 26 ft. sheet, by the Power's machines, the throw being 135 ft. Recent films which have contributed to the successful launching of this enterprise are "David Copperfield," "Kissing Cup," "Annie Laurie," "The Firefly," "What the Gods Decree," "Leaves of Memory," "The Good Little Devil," etc.

Mr. Lewis R. Hirst, who owns and manages the St. James' Electric Theatre (close to St. James' Street Station), has been experiencing a prosperous time this year, and he informed me the other night of the continued popularity of this hall.

At the Empire Cinema, Bell Corner, which is managed for Messrs. Good Brothers by Mr. H. Wilson, "The Seed of the Fathers," "Tobin's Sweetheart" and "In the Grip of the Eagle's Claw" have been big money-makers of late. The Empire is holding its own and has gained a local reputation for its up-to-date programmes. Mr. Wilson is an alert manager.—At Messrs. Good Brothers' two other Walthamstow halls, The Queen's and the Gaiety, a similar progressive state of things was pointed out. The Queen's, with Mr. A. Callaghan supervising things, and the Gaiety, with Mr. Tytler in control, are both established features of Walthamstow entertainments.

Mr. O. H. Watling continues his proprietorship of the comfortable Higham's Park Electric Theatre, and he has rapidly brought his hall into rank with the best shows in the district. Recently he entertained one hundred old folks from the Northern Ward, a kindly thought, which was greatly appreciated. "The Robbers" and "The Mystery Club" are films which filled this hall recently.

Calling in at the Electric Theatre, in the Broadway, Stratford, I received a warm welcome from Mr. A. H. Joint, who manages here for the London and Provincial Electric Theatres, Limited, and in a pleasant chat recorded the "glad tidings" that business was uniformly good. "The Stroke of the Phœbus Eight" was being projected from an Ernemann machine with a 113 ft. throw. "David Garrick" proved a tremendous attraction, and so did the "Good Little Devil." A feature of the entertainment is the really splendid orchestra, which Herr Béla Rauscher conducts. It may be mentioned that the Electric is a very substantial and commodious building.—At the Grove, Stratford, I found "When the Earth Trembled" drawing a big "gate" and "The Harvest of Flames" was also greatly appreciated here.

The Palladium, in Ward Road, Stratford, is now being successfully run by Messrs. Henderson and Miller, of 59, Old Bailey, with Mr. Webb as manager. With a capacity of 700, and a big district to draw upon, there appears to be a good future ahead for the Palladium.

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Shaftesbury Pavilion	101, Shaftesbury Avenue ...	3, 5 7, & 9.
Maida Vale Picture Palace	Maida Vale ...	3, 6, & 9.
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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

The Forgotten Melody.

A story whose effect depends to a large extent upon the rendering of a piece of music is bound inevitably to lose some of its significance when shown upon the screen, unless it has been prepared in such a manner that the missing sounds may be supplied by an accompanist in perfect synchronism with the action. "The Forgotten Melody" is a play of this nature, and, as such, it is not without its imperfections. As a whole, however, it is so admirably presented that its excellences considerably outweigh its faults, leaving it a very successful film. It may be classed as a pathetic melodrama. It has immense variety, both of incident and of setting, and it is acted with the straightforward sincerity that always wins popular approval. The play opens amidst the prairies, and in the earlier portion we are treated to some magnificent battle scenes which are notable for the skilful manner in which they are managed and for their clever photography. As the result of this fierce conflict between marauding Indians and a little band of settlers, the old musician, who is the hero of the film, becomes separated from his daughter. Each believes the other to have perished, and the daughter is adopted by a miner, whilst her father makes a miserable living by playing in the street. Later on the girl arranges for the production of an opera composed by her father, the manuscript of which she rescued from destruction by the Indians. It is complete, save for a single melody which the old man, who is reunited to his daughter by means of his work, is eventually able to supply himself. As will be seen, it is a pretty and a novel story, which is full of opportunities for both artistes and producer. Despite certain weaknesses it makes a first-rate entertainment, which should find much favour with the public. (Walturdaw "Exclusive." Two reels.)

Josette, My Wife.

Here is one of those charming pieces of gaiety that French artistes accomplish with such inimitable vivacity and merry humour. It is a delightful story, delightfully told, with that irresistible *esprit* peculiar to the French comedian. Although it is primarily light and piquant, however, it is not without moments of something that is very near pathos, and these latter gain immensely by the atmosphere of revelry amidst which they are set. In spite of the fact that it

is adapted from a farce by Messrs. Paul Gavault and Robert Charvay, the story in outline is strangely akin to that of another production which has already achieved wide popularity. It is so good a tale, however, that its familiarity matters little—and to a large number of people it will be entirely new. We, ourselves, thoroughly enjoyed every inch of it. It is not, perhaps, quite so riotously funny as that earlier masterpiece of humour by the Eclair Company, "The Duchess of the Folies Bergères," but it has a sentimental charm in which the latter work was lacking, and it is certainly more suitable for "universal exhibition." The popularity of film farce has been proved beyond dispute, and its comparative rarity renders the present excellent example all the more acceptable. As will be observed, also, its length is very modest. "Josette, My Wife," should entertain audiences all over the country for many months to come. It is a thoroughly charming film. (Eclair film. Released March 26th. Length 1990 ft.,)

Blind Fate.

A blind girl, whose father is murdered while she is living with him in a lonely American gold-mining district, and whose only clues to the identity of the criminal are the sound of his cruel laugh and the knowledge that he has a broken finger, afterwards has her eye-sight restored by a skilful oculist who adopts her. Later on, fate brings her into contact with her father's murderer, whom she recognises after many years by means of the above-mentioned peculiarities. She proves his guilt by making a sudden appeal to his conscience, after the fashion of Hamlet, with the help of a play in which his crime is reconstructed. As will be seen, the plot contains elements of originality, and it certainly presents opportunities for any number of effective dramatic situations, all of which, needless to say, have been made the most of. The acting is good, and, in some cases, quite remarkably so. Particularly fine performances are given by Miss Alma Taylor as the blind heroine—and blindness is one of the most difficult of all physical defects to suggest successfully—and by that magnificent actor, Mr. Jamie Darling, as the fatherly old doctor. Mr. Alec Worcester plays the villain of the piece in his usual straightforward manner. It is rather a pity that his methods are somewhat lacking in subtlety and delicacy of effect, as the

play gives an opening for an extremely striking psychological study which would greatly have added to its interest as a whole. Perhaps, however, the general character and the comparative brevity of the film would have rendered this finer treatment a little out of place. No praise can be too high for some of the wonderful examples of the photographer's art to be found in this film. Great as have been the Hepworth Company's past triumphs in this respect, we do not remember ever to have seen anything, even from them, more notably beautiful than certain of the pictures included in "Blind Fate." Especially remarkable is the scene wherein the camera follows a pedestrian walking slowly through a wood—an example of absolute technical perfection. With all its many claims to notice, "Blind Fate" should achieve the utmost popularity. Of its kind, it would be hard to imagine a better film. (Hepworth film. Released March 2nd. Length 2,000 ft.)

A Face from the Past.

Mr. Frank Blighton has written a pretty little romance, showing how a disappointed lover finds consolation and happiness many years after the destruction of his early dreams. Margaret Brown is wooed by young John Forbes, a neighbouring farmer, but, dazzled by the more showy qualities of Edward Pendleton, a young man from the city, she leaves John in the lurch, to solace himself with thoughts of the revenge he hopes some day to take on his successful rival.



Sixteen years later we find that Forbes has forsaken his farm for a life of commerce, and has risen to a great position in the financial world. He has not been able to overcome his desire for revenge, and succeeds, after long scheming, in accomplishing Pendleton's ruin. The latter is only saved from suicide by his daughter, Margaret, and, with what little he saves from the wreck, he goes out West with the girl, and settles down to a mining life.

A year or two after Forbes is rescued by Margaret, after an accident which he has sustained while inspecting some railroad property, and

taken to her father's cabin. Here he is nursed back to health, and the impression created by the daughter of his first love is such that he determines to restore to Pendleton the fortune he had deprived him of.

The story is full of pleasant sentiment, and is beautifully played, amidst the most lovely natural surroundings.

Miss Mary Fuller, in spite of being handicapped by most unbecoming costumes, gives a very delightful interpretation of the dual parts of mother and daughter. (Edison film. Thomas A. Edison, Limited. Released March 23rd. Length 2,000 ft.)

His Majesty the Baby.

This is a film which will delight the hearts of all parents and thrill the children with admiration and envy; for His Majesty the Baby rules over a kingdom where the inhabitants equal in interest and variety that remarkable collection which Alice found congregated round the Pool of Tears at the bottom of the White Rabbits' Hole. There is certainly no dodo, but we are introduced to rabbits, guinea-pigs, fowls and kittens, a woolly lamb, a cheetah, and a quaint combination of the monkey, opossum and raccoon which rejoices in the name of the kinkajou. Baby's pertinacious efforts to induce the lamb to pose as a circus horse, and his apparent endeavours to pry into the internal works of rabbits and guinea pigs will prove of immense interest to the spectator, though they only elicit a somewhat bored tolerance from his companions. It is a pretty little film, full of humour and quite out of the ordinary run. (Universal Film Company, Limited. Released March 19th. Length 475 ft.)

Love is Blind.

A story of the love and devotion of a little gipsy girl for a young nobleman who has shown her some slight act of kindness, forms the groundwork of an excellent little play with a picturesque setting, some beautiful photographic effects, and admirably played in every instance.

Count Albert, attracted by the charms of a little gipsy girl, Sonia, allows her tribe to encamp on his grounds, but, hearing later that the men have abused his hospitality, he orders them to be driven from the place. Sonia, who is very unhappy with the gipsies, deserts them, and, impressed by the Count's kindness to her, she comes to him and implores his assistance. The Count is interested in the girl, and decides to adopt her, compensating the leader of the tribe for the loss of her services. Sonia's life is now one of perfect happiness, but unfortunately the Count is engaged to a beautiful girl, who, perhaps naturally, objects to the Count's great interest in the pretty gipsy. Sonia is sent

away to boarding school, but, finding the restraint irksome, she returns to the castle. The Count reproaches her for her ingratitude, and, distressed at having caused him annoyance, she goes back to her gipsy associates.

Soon after the Count has an accident, which affects his eyesight, and though Olga, his *fiancée*, at first nurses him devotedly, she soon tires of the monotony of the sick room, and the Count is left to his own devices. Sonia hears of his affliction, and, returning to his side, helps him to realise that she is indispensable to his happiness, and Olga returns to find that the Count has at last made up his mind to wed the faithful little gipsy girl.

It is a slight story with no sensational incident, but the interest is well sustained throughout. It is beautifully mounted, and the acting is sincere enough to impart vitality and charm to the chief characters. The scenery is very beautiful and of great variety, and the photographic quality is excellent. (Celio film. G. Serra. Released March 19th. Length 2,120 ft.)

The Throw of the Dice.

This interesting play commences in a very seasonable fashion with some good strike scenes. It continues as a sentimental melodrama, with dashes of pathos and any amount of excitement. It is, in short, quite an effective story, which is well designed to win popular approval. Naturally, it is improbable—and the scene in which the colliery owner offers to decide a labour problem with his discontented foreman by throwing dice with the latter is rather more than improbable. In a play of this nature, however, there is no particular reason to probe too deeply into the possibility of things. All that we demand is a good entertainment, and this the Hepworth Company have certainly given us.

As a burly miner, who ill-treats his wife during intermittent fits of drunkenness and finally meets with a horrid end as the result of his unfortunate habits, Mr. Harry Royston treats us to one of those vivid and finished low-life studies of which he has given us so many noteworthy examples. Miss Alice de Winton plays with much restraint and sincerity the drunken miner's unhappy wife, who, having lost her own child through the privations brought about by a strike, seeks to revenge herself upon the mine owner by stealing his child. Miss de Winton is already an accomplished film actress in spite of the comparative shortness of her experience before the Hepworth camera, and, to judge by the few examples of her work that we have had an opportunity of seeing up to the present, she should rapidly become a popular favourite.

"The Throw of the Dice" is a very effective story, if a trifle slow at times, and it should enjoy a highly successful career. There is always

plenty of room for such productions. (Hepworth film. Released February 16th. Length 1,975 ft.)

The Spender.

In this very delightful little play Miss Florence Lawrence has the opportunity of showing her talent as a comedienne to particular advantage. It is a delicate little comedy, opening with some pretty scenes, in which a small boy and girl spend long summer days fishing in a country stream, devoted to each other and to their simple sport. But the years pass quickly, and after their first pathetic parting at the end of their holidays they drift apart, the girl eventually becoming a famous music-hall celebrity, while the boy devotes himself chiefly to poker and late hours. He attends the music-hall, and is recognised by the girl, who, with delightful impudence, does her best to engage his attention. He is repelled by her advances, and makes a point of omitting her from a supper party which he gives to her companions. Flo, however, is a very determined young lady, and has set her mind on regaining the affection of her youthful companion. She hears of his heavy losses at cards, and, inviting him to her rooms, she lures him on to poker, and, with the connivance of her servant and a mirror placed behind her opponent's chair, she extracts large sums of money from him, making no effort to conceal the fact that she is shamelessly cheating. With the money which she gradually takes from him she buys back his old home, and when a mysterious appointment draws him there, he recognises at last the little sweetheart of his early days.

Miss Lawrence has made a great advance in her art of late, and, looking very beautiful, plays the part with a charm which is quite irresistible. She is excellently supported by her partner, who gives a polished performance of the young man about town, and the setting includes some exceedingly pretty scenes, which are presented with fine photography. (Victor film. Trans-Atlantic Film Company, Limited. Released March 9th. Length 2,015 ft.)

A Gambler's Wager.

Since Jules Verne delighted a rising generation with the exploits of that preternaturally self-possessed Englishman who travelled round the world in eighty days, no doubt many speed records have been broken, and few modern tourists could find the time to saunter round the globe in so dilatory a fashion; none the less we eagerly welcome anyone who, following in the footsteps of that gelid adventurer, enters into a wager which provides the excitement of a chase across several continents, with side issues sufficient to keep those interested in the compact stop-watches in hand to the last minute of its completion.

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Mr. Harry Watson undertakes to follow a £100 Bank of England note three weeks after its dispatch by post and return with it to Brussels within a given time, which is not exactly specified. It so happens that a gang of forgers is discovered at the same time, and the fact that, from a parcel of counterfeit notes one is missing bearing the same number as the object of Watson's chase is quite sufficient to impress a lady detective with the conviction that the gambler is really trying to recover the proof of his own crime. So Mr. Watson chases the note, and the charming detective chases Mr. Watson, from London to Cairo, Bombay to Japan, China to 'Frisco, and back by New York and Cherbourg.

The bank-note seems almost the equal in intelligence of Mr. Watson and the detective put together, for while they are constantly circum-

journey, it is full of picturesque variety. It is not a piece which calls for great histrionic display, being made up of rapid, breathless action, but the four principal characters have a charm of personality which keeps one keenly interested in their doings.

It is a capital idea, ingeniously carried through, and if the first recipient of the note in London had thought of banking it, a delightful entertainment would have been lost to the public. (Pioneer Film Agency, Limited. Exclusive. Four reels.)

The World, The Flesh, and The Devil.

When the famous melodrama, of which this film is an adaptation, was first produced in London, almost exactly five years ago, it rapidly proved itself to be one of the most immensely popular works of the kind ever set upon a stage. Having seen the pictorial version, there seems little reason to doubt that its enormous success will be repeated when it takes its fresh lease of life in film form in the picture theatres. The play is, of course, a typical Surrey-side melodrama with all the best, and many of the worst, characteristics of this class of entertainment strongly pronounced. Although the Superior Person may sneer at such productions, there nevertheless remains the widest and warmest welcome for them amongst the general public, which has long shown its



venting and outwitting each other, the note contrives to keep well ahead until it is fairly run to earth by Red Indians and cowboys somewhere between Vancouver and Shepherd's Bush. Mr. Watson, moreover, has other interests to fill in his time, for at Bombay he discovers a beautiful English girl detained by a wicked Rajah in a harem, and she, communicating with him by most ingenious and unexpected methods, is assisted to escape and taken on to Brussels in company with the charming lady detective. Like Jules Verne's hero, Watson has a devoted manservant who assists in all his adventures, and is the means of springing a dramatic surprise on the members of the club at the very last tick of the very last minute of the stipulated time, and we sincerely hope that his devotion meets its reward at the hands of the lady detective, Mr. Watson being already pledged to the Rajah's ex-prisoner.

Though the film is in four acts, it is interesting from start to finish, and, "local atmosphere" being cleverly suggested at every point of the

marked predilection for this kind of amusement, and one is very happy, in consequence, to observe this entrance of a famous melodrama into the field of cinematography, where it will be able to enjoy a still vaster popularity than was open to it in the ordinary theatres. Although many stage plays of other types have been translated into moving pictures, we have had comparatively few examples of the "filmed" melodrama, whilst most of those that we have had have been adapted in a careless and inferior manner. In addition to its other merits, therefore, "The World, the Flesh and the Devil" may be said to claim our attention by reason of its novelty.

Melodrama has never pretended to be a realistic representation of life. It bombards, rather than appeals to, our emotions, and it is inspired by the exaggerated and artificial atmosphere of the theatre, rather than by Nature. It was, therefore, interesting to see how this strange form of art could be interpreted through the essentially naturalistic medium of

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the cinematograph. We must frankly admit that we were surprised at the success of the interpretation. Despite the absence of the many adventitious aids to effect available on the ordinary stage, the play still retained most of its old lurid force when seen wordless and colourless upon the screen. Every extravagance of plot and of acting was magnified and displayed in cold isolation, it is true, but, none the less, the fierce energy of the piece assailed one in just the old manner, taking one by the throat, as it were, and by sheer strength positively shaking out the sympathy which it could never have won by more gentle and subtle persuasion.

With such a play as "The World, the Flesh and the Devil," it would be out of place to make any inquiry into the ethical aspects of the story, or even to examine its mere physical probability. As with every other play of the kind, half its characters are preternaturally good, and the other half are still more phenomenally villainous, the clashing of the two elements providing the material for the action of the drama. There are many wonderful situations in the play—notably the tremendous episode in and around the mill, which is sufficiently sensational to "bring down" any house whatsoever—and every scene is beautifully staged with a realism and a completeness of detail impossible in the ordinary theatre. The prologue is inclined to drag a little, perhaps, but one quickly forgets any weariness one may have felt during the earlier scenes in the violent activity, both physical and emotional, of the rest of the piece. There is one scene, the last of all, which we consider would be better omitted, for it is surely unnecessary to hold up for public sympathy a character of so wholly vile and despicable a nature as Rupert Stanger. Rather than show him sailing away to start a "new life" with the daughter at whose ruin he has connived, it would be preferable to allow this unholy old man to drop quietly out of the action in company with the chief villain. This, however, is a point which may easily be remedied.

The film is acted by a large company of clever artists, each of whom understands very thoroughly the peculiar and exacting demands of melodrama. Mr. Frank Esmond is fiercely wicked as Nicholas Brophy, Mr. Rupert Harvey is adequately heroic as Robert Hall, and Mr. Warwick Wellington acts with much dignity as the "aristocratic old man" of the piece. Others who do well are Mr. H. Agar Lyons as the impressive-looking Devil, Miss Stella St. Audrie as Caroline Stanger, and Mr. Charles Carte as Rupert Stanger. Miss Edna Sparkes as Gertrude Stanger, and Miss Frances Midgley as Gertrude Grant, whilst Mr. Gordon Tompkins contributes one of the cleverest individual performances in the play as the Magistrate, in spite of the fact that he is "on the screen" for only a couple of minutes or so.

There is little need to prophesy success for "The World, the Flesh and the Devil." Backed up by so excellent an accompaniment as that which it had from the London Pavilion orchestra at the Trade show, it should score triumphs everywhere. We congratulate Mr. Laurence Cowen, the author of this famous play, on the success with which it has been adapted for the cinematograph. (Kineto, Limited).

A Question of Right.

However full it may be of improbabilities, it cannot be denied that in the present film the Lubin Company have succeeded in producing a very strong, striking, and original drama which contains all the qualities necessary for a big popular success. It is full of those kinds of situations which appeal most surely and directly to the public's emotional sympathy and understanding, and the intense sincerity with which it is presented by the company of very skilful artistes concerned adds still further to the force of the result on the screen.

Early in the film we are given some vivid glimpses of characteristic American electioneering scenes, and also a very graphic, if somewhat cynical, insight into the habitual rottenness of political affairs in the United States. The plot of the play turns upon the belief of a mayor's wife in her husband's honesty and the crushing nature of her disillusionment when she discovers that he has accepted heavy bribes from a company anxious to win his official support. The Mayor, meanwhile, has been subjected to the extortionate demands of a blackmailer, his wife's brother, who threatens him with a bundle of love letters relating to a past romance. On discovering the Mayor's political misdeeds, his wife denounces him to his followers, who immediately turn against him. Shortly afterwards he is found dead in his library, and his wife, after a searching cross-examination, is arrested as the murderess. Just as her guilt is apparently made clear, her brother, the blackmailer, comes forth from the closet wherein he has been concealed and confesses that it was he who committed the crime. This brief description gives only the outline of the plot, which also shows how the wife is loved by the detective who discovers her husband's misdoings, charges her with the crime, and subsequently marries her. It is sufficient, however, to indicate the exceptionally strong and original nature of the play, which is packed with effective situations. As we have said, it is a very improbable story, and especially so in its psychological aspect. The action of the wife in denouncing her husband and afterwards abandoning him when he most needs her support, in spite of the fact that she married him for love and not for any mercenary motive, seems entirely contrary to human nature, and is not wholly

convincing even when presented as cleverly as it is in this film. It is not a completely impossible situation, however, and its very unusual character will perhaps render it all the more interesting in the eyes of many people. In addition to the wife, it is difficult to feel any deep sympathy for the weak husband or for the detective whose sense of duty is so strong that he bullies the woman he loves into making a false confession without making a thorough investigation of the crime. But, as we have suggested, all these points will constitute very excellent material for discussion amongst those who see the film, and it is always a virtue in a picture that it should provide food for thought.

We cannot praise too highly the wholly admirable manner in which the play is acted, staged and photographed. An especially remarkable performance is given by Miss Rosemary Theby as the Mayor's wife. She is an actress of considerable personal charm, who resembles to an astonishing degree, both in her appearance and in her artistic methods, that magnificent English actress, Miss Lillah McCarthy. This is, we believe, the first Lubin film in which Miss Theby has taken part—although she has, of course, long been prominently before the public through the medium of Vitagraph films—and we congratulate the Lubin Company very warmly on the acquisition of an artiste with such very real and striking powers. Others who do well in "A Question of Right" are Mr. H. C. Myers as the Mayor, Mr. Earl Metcalf as the detective, and Mr. Kempton Greene as the blackmailer, whilst some vivid character studies are contributed by certain unnamed players as the business men who bribe the Mayor. Altogether, "A Question of Right" is a film which may be cordially recommended. (Lubin film. Released March 30th. Length 2,036 ft.)

The Signal of Death.

The main incident in this fine Pasquali film is similar to one which has been made the subject of a popular poem, but the difference in treatment and the picturesque detail of its setting invest it with all the merit of originality, while it is unusually brilliant in its photographic quality.

The Count Greppi has thrown in his lot with the followers of Garibaldi, and, allowing his house to be used for the secret meetings of his party, he has taken the precaution of arranging a means of exit to be used should the emergency arise. This secret passage is known to his secretary, Renaldo, who nurtures feelings of revenge, through having been scornfully rebuked by the Countess for his unwelcome attentions to her. It therefore happens that Count Greppi's plans are betrayed, he is trapped by the Royalist soldiers, and condemned to be shot at sunrise at the tolling of the bell from the signal tower.

The Count's little son, Tony, hears of his father's sentence, and determines to prevent the signal from being given. He climbs the belfry tower, and, clinging to the clapper of the huge bell, succeeds in delaying the firing party, which is waiting for the signal. His courage and devotion are not in vain, for before the delay is explained a messenger arrives in hot haste to announce the conclusion of peace and the immediate release of all political prisoners.

The piece is excellently played by a company including several players of high reputation, and the sensational feat of little Tony is rendered plausible by the naïve and intelligent performance of a young actor of tender years, who easily establishes his claim to popular favour. The staging and dressing of the piece are extremely picturesque, and the photography is superb throughout. (Pasquali Film Company (England), Limited. Released April 2nd. Length 2,753 ft.)

FORTHCOMING RELEASES AND WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

CLARENDON.

WHEN EVERY MAN IS A SOLDIER.—An excellent comic, showing the great advantages of military training. The change in Timothy after his three years is very great, and the celerity with which he sets about everything including his marriage, is an amusing climax. (515 ft. March 16th.)

FORTHCOMING RELEASES.

Title.	Des.	Length	Released
Speedy, the Telegraph Boy.....	Com	365	Mar. 9

THE COSMOPOLITAN FILM CO., LTD.

HOME, SWEET HOME.—An exceptionally fine drama, full of excitement. Interest sustained throughout. Quality and acting, the best. (2,590 ft. March 19th.)

Title.	Des.	Length	Released
Captured by Consent.....	C	500	Feb. 16
For Another's Sin.....	D	2850	— 16
The Bugle Call.....	D	975	Mar. 9
Haafnet Salmon Fishing.....	E	290	— 19

DAVISON'S FILM AGENCY.

ADDRESS UNKNOWN.—A peasant woman from North Germany goes to the city as a nurse. Owing to a series of events, both she and her husband receive back letters "Address Unknown," but eventually the family is reunited in a dramatic way. (Three reels. April 6th.)

Title.	Des.	Length	Release
A Fiend and His Friends.....	D	2500	Feb. 16
Lieut. Daring, Aerial Scout.....	D	1716	— 19
Just in Time.....	D	1210	— 21
The Tattooed Will.....	D	2583	Mar. 2
In a Sea Garden.....	E	600	— 9
And Women Must Weep.....	D	1469	— 12
A Little Child Shall Lead Them.....	D	2400	— 16
When the Hurricanes Took Up Farming.....	C	592	— 26
Pearls and Patience.....	D	2314	— 30
Holland, No. 4.....	S	314	— 30
Tango Mad.....	Com	500	Apl. 2

ECLAIR COMPANY.

STEEL.—A fine American Standard, with an absorbing technical interest, a surprise every 50 ft., and a story that will hold the audience for the whole of the time. (1,960 ft. March 23rd.)

Title.	Des.	Length	Released
Jago's Inheritance.....D	2630	Feb. 12	
Tragedy of the Cameo.....D	1090	— 16	
When Light Came Back.....D	2007	— 10	
Policeman O' Roon.....D	2000	— 23	
Jealousy and Kindness.....D	2015	— 27	
For the Man She Loved.....D	1075	Mar. 5	
Honour of Lady Beaumont.....D	1075	— 9	
The Lady in No. 23.....D	1892	— 12	
The Horrors of War.....D	4310	— 12	
Jack, the Wolf.....D	1942	— 16	
Steel.....D	1900	— 23	
Between Two Stools.....C	1008	— 23	
Josette, My Wife.....C	1090	— 26	
Why Aunt Jane Never Married.....D	970	— 26	

THOS. A. EDISON, LTD.

PEG O' THE MOVIES.—Peg becomes a moving picture actress. Stephen, in disgust, goes West. Peg develops into a "star," and, as leading lady of a company, is sent West. Here Stephen chances upon her, rescues her from a band of "Indians," and rides madly off with her clasped tightly in his arms. (2,030 ft. April 6th.)

Title.	Des.	Length	Released
The Thrifty Janitor.....Com	700	Mar. 2	
A Victim of Bridge (Reissue).....D	1000	— 2	
A Great Metropolitan Newspaper.....Des. Fd	950	— 5	
Wanted, a Burglar.....Com	600	— 5	
Wild Wales.....Sc	350	— 10	
A Sense of Humour.....Com	700	— 16	
The Haunted Bedroom.....D	1000	— 19	
Teaching His Wife a Lesson.....Com	700	— 19	
A Pious Undertaking.....Com	700	— 23	
The Joining of the Oceans.....Sc	550	— 26	
Falling in Love with Inez.....Com	750	— 26	
On the Great Steel Beam.....Dr	1000	— 26	
And an Angel Came (Special Eastern Release).....Symb. D	920	Apl. 6	
Jerusalem and the Holy Land.....Sc	1000	— 9	
Mary's New Hat.....Com	600	— 9	
A Night at the Inn.....D	970	— 9	

A. E. HUBSCH & CO.

THE DARE-DEVIL DETECTIVE (Vitascope)—Featuring the famous Detective Hayes in his fourth exciting chase. Full of thrilling scenes and hairbreadth escapes. (3,115 ft. April 2nd.)

Title.	Des.	Length	Released
Tell-tale Photograph.....D	2012	Feb. 16	
Cuthbert's Love Romance.....Com	548	— 16	
A Military Impostor.....Com	1140	— 19	
Threads of Destiny.....D	2377	— 23	
Winkle and His Wife.....Com	700	— 23	
A Trip on the Lofoten Railway.....S	360	— 26	
Lux, World-famed Police Dog.....Int	301	Mar. 12	
Ideal Film Manufacturing.....Int	608	— 19	
Fight for the Great Black Diamond.....D	3020	— 23	
The Diamonds of the Duchess.....D	2052	— 23	
The Slave of his Past.....D	2635	— 26	
The Lost Heir.....D	2258	— 30	

KINETO, LIMITED.

THE WORLD, THE FLESH, AND THE DEVIL.—A thrilling melodrama in three reels, and a film which will long be remembered for its true to life action. (5,000 ft. Exclusive.)

Title.	Des.	Length	Released
Evolution of the Fire Engine.....I	1045	Jan. 22	
Llandudno.....S	375	Feb. 12	
Construction of a Four-cylinder Engine at Swindon Works.....E	745	— 26	
Temples and Religious Ceremonies at Java.....S	305	Mar. 2	
Through the Canadian Rockies.....S	245	— 5	
Salmon Fisheries at Sooke, B.C.....S.E.	475	— 9	
Mount Climbing, Snowdon.....E	510	— 12	
The Timber Industry of British Columbia.....S	520	— 19	
Life on a Ranch.....Top	410	— 26	
Vancouver, B.C.....T	355	— 23	

M.P. SALES AGENCY, LTD.

THE MASQUERADER.—A powerful modern drama, featuring Carlyle Blackwell in the rôle of a society crook. (Two reels. Shortly.)

Title.	Des.	Length	Released
The Padrone's Plot.....D	2145	Feb. 23	
The Invisible Foe.....D	1070	— 23	
The Wreckers.....D	2518	— 26	
The Bartered Crown.....D	1022	Mar. 2	
Fools and Their Money.....C.D	3103	— 2	
Her Indian Brother.....D	1027	— 2	
Concentration.....D	1071	— 5	
An Unseen Terror.....D	2072	— 5	
The Wedding Gown.....D	1557	— 9	
Gilt-edged Stocks.....D	1042	— 9	
A Shot in the Night.....D	1885	— 12	
Miriam Norward, Detective.....D	2431	— 16	
His Father's House.....D	1025	— 19	
Red Hawk's Sacrifice.....D	1024	— 23	
The Medicine Show at Stone Gulch.....C Half-reel			

Playing for a Fortune.....D One reel
His Fireman's Conscience.....D One reel

NORDISK.

COUNT ZARKA.—Undoubtedly one of the strongest productions of a company noted for its fine quality pictures, and the complete character of its mise-en-scene. (3,362 ft. February 23rd.)

Title.	Des.	Length	Released
A Convict's Son.....D	2040	Feb. 9	
Wanted, a Sweetheart.....C	1033	— 9	
Count Zarka.....D	3362	— 23	
Cupid Dances the Tango.....C	853	— 23	
The New Apprentice.....C	758	— 23	
Bergen in Snow.....T	338	— 23	
In the Consul's Uniform.....C	2650	Mar. 2	
Murder Will Out.....Com	910	— 2	
The Bavarian Highlands.....S	282	— 2	

R. PRIEUR & CO., LTD.

REDEMPTION OF STEVE HARDING.—An Ammex feature, dealing with the absorbing story of the redemption of an outlaw. (1,080 ft. April 6th.)

Title.	Des.	Length	Released
The Veil of the Past.....D	2860	Feb. 26	
The Barrier of Blood.....D	1025	— 29	
Radigeon Wins a Reward.....Com	585	Mar. 2	
The Hopes of Belinda.....C	906	— 5	
At the Call of Conscience.....D	1860	— 9	
The Henneked Burglar.....C	1000	— 12	
The Fortune Hunter.....D	3800	— 16	

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Title.	Des.	Length	Released
Bertha	D	2780	Mar. 10
The Lucky Nugget.....	D	2380	— 21
The Gunfighter.....	D	050	— 24
At Sunset Ranch.....	D	620	— 30
The Man with Two Faces.....	D	2380	Apl. 2
Badigeon's Happy Marriage.....	C	300	— 6
Hands Across the Cradle.....	D	065	— 9
Mary's Shoe.....	D	655	— 9

SELIG POLYSCOPE COMPANY.

THE OPEN DOOR.—Interesting and pathetic romance, showing how a fortuitous happening proves the means of a recognition after many years. Fine domestic drama of a reunion between father and son. (2,000 ft. March 23rd.)

Title.	Des.	Length	Released
The Cypher Message.....	D	1011	Feb. 23
The Touch of a Child.....	D	1067	— 23
The Supreme Moment.....	D	905	— 26
Mounted Officer Flynn.....	D	1087	— 26
Wolf of the City.....	D	1234	Mar. 9
Escape of Jim Dolan.....	D	1041	— 12
Northern Hearts.....	D	878	— 12
Grandaddy's Boy.....	D	705	— 12
The Hopeless Dawn.....	D	1001	— 19
The Rustler's Reformation.....	W.D	980	— 19
The Craven Heart.....	D	1000	— 19
Hilda, of Heron Cove.....	D	1000	— 19
The Open Door.....	D	2000	— 23
Life on the Border.....	D	766	— 23
Physical Culture.....	C	984	— 23
Dip in the Briny.....	C	1021	— 26
An Equal Chance.....	D	1078	— 26
My Strenuous Way.....	D	1046	— 26

THANHOUSER FILMS, LTD.

THE LAW OF HUMANITY (Princess).—The employer has no sympathy when his employee is disabled as the result of an accident, and refuses much needed help. When his little daughter becomes seriously ill through eating poisonous tablets, and the workman's family returns good for evil, he changes his mind. A drama of heart interest. (1,016 ft. March 30th.)

Title.	Des.	Length	Released
The Campaign Manageress (Princess)	C.D	997	Mar. 2
The Silver Tongued Orator.....	C	1026	— 2
The Blight of Wealth.....	D	2018	— 5
Little Brother.....	C.D	1016	— 9
A Twentieth Century Farmer.....	C.D	1021	— 9
Her Right to Happiness (Princess).....	D	995	— 12
Lawyer, Dog and Baby.....	C	1021	— 16
A Beauty Parlour Graduate.....	C	1025	— 16
An Orphan's Romance.....	D	2024	— 19
The Milkman's Revenge.....	C	1016	— 23
Problem Love Solved.....	D	1016	— 23
Looking for Trouble (Princess).....	C	1020	— 26
Curfew Shall Not Ring To-night.....	D	1023	— 26
The Head Waiter.....	C	1006	— 30
The Law of Humanity (Princess).....	D	1016	— 30
Uncle's Namesakes.....	C	1013	Apl. 2
His Father's Wife.....	D	1024	— 2

TRANS-ATLANTIC FILM CO.

UNDER THE BLACK FLAG.—The first "Gold Seal" release, and a feature which simply teems with thrills and gorgeous scenic effects. The extraordinary adventures of Morgan provide a breathless series of happenings. (2,980 ft. April 6th.)

Title.	Des.	Length	Released
Pelleas and Melisande.....	D	3025	Mar. 16
The Prairie Trail.....	D	1900	— 16
The She Wolf.....	D	2580	— 19
A Stolen Identity.....	D	1060	— 19
The Black Masks.....	D	1555	— 23
An Elephant on His Hands.....	C	1035	— 23
Fighters of the Plains.....	D	1085	— 26
Unto the Third Generation.....	D	1085	— 26
His Hour of Triumph.....	D	2005	— 30
The White Vacquero.....	D	1740	— 30
War of the Cattle Range.....	D	2000	Apl. 2
The Passer-by.....	D	1805	— 2
The White Squaw.....	D	2025	— 6
The Return of Tony.....	D	980	— 6
The Werewolf.....	D	2045	— 9
Night Shadows of New York.....	D	2875	— 9

TYLER FILM CO., LTD.

JACK AND HIS DOG MESSENGER.—A very fine French comedy by the Victoria Film Company, showing how a dog caused trouble by taking the wrong parcel to the house of its master. (695 ft. March 16th.)

Title.	Des.	Length	Released
Convict No. 113.....	D	2160	Feb. 16
A Buried Secret.....	D	2670	— 23
The Diamond Hunter.....	D	2520	Mar. 9
Winter Sports in Switzerland.....	T	325	— 9
Toto Without Water.....	C	405	— 9
The Statue.....	D	2750	— 12
Jack and His Dog Messenger.....	C	605	— 16
Toto's First Adventure.....	C	635	— 23
The Fisher-girl of Skagen.....	D	1820	— 23
How to Become a Champion Boxer.....	S	1130	— 23

URBANORA.

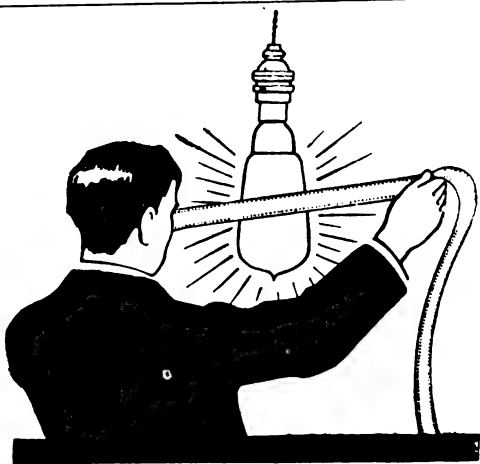
QUITS.—The wonderful *bon camaraderie* of the poorer classes is exemplified in a very striking manner in this heart appealing story, a release which will prove especially popular in the manufacturing districts of the kingdom. (1,595 ft. March 4th.)

Title.	Des.	Length	Released
The Stolen Casket.....	D	775	Feb. 18
Adventures of a Football.....	Tr	270	— 18
The Jerboa, or Jumping Mouse.....	E	325	— 18
Maud, the K-nut.....	C	995	— 25
Arboi and its Surroundings.....	S	400	— 25
Quits.....	D	1595	Mar. 4
Impressions of Japan.....	S	410	— 11
The Bull Trainer's Revenge.....	D	1850	— 11

THE VITAGRAPH CO., LTD.

LOVE'S SUNSET.—Basely deceived and deserted, she finds hope in her faith and the love of her new husband and their child. Her belated confession to him causes him to denounce her, but she finds peace in his arms at the end. Featuring Clara Kimball Young and Earle Williams. (2,054 ft. April 6th.)

Title.	Des.	Length	Released
In the Shadow.....	D	1013	Feb. 12
Fruits of Vengeance.....	D	1031	— 16
Bianca.....	D	1010	— 19
The War Makers.....	D	2060	— 23
His Silver Bachelorhood.....	D	1023	— 26
The Diver.....	D	1542	Mar. 2
Thieves.....	D	1007	— 2
The Wreck.....	D	2880	— 9
The Sale of a Heart.....	D	1023	— 12
Daniel.....	D	2016	— 16
Jerry's Ma-in-law.....	C	2046	— 16
Whimsical Threads of Destiny.....	D	2046	— 23
The Cure.....	D	1026	— 26
The Swan Girl.....	D	1017	— 26



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THE CENSORSHIP.

The report which has just been issued by the British Board of Film Censors, and extracts from which will be found elsewhere in this issue of our paper, is an interesting record of a year's conscientious and painstaking work under difficult circumstances.

The Censorship was instituted last year in the hope that this voluntary submission to supervision would place the whole of the British film industry in a more dignified and solid position as far as outside criticisms were concerned, and that it would help to abolish the perplexing annoyances of irregular supervision on the part of local authorities by which exhibitors were so constantly harassed. The Censorship's first object may be said to have been largely accomplished, for the broad-minded, yet fearless, control which Mr. Redford and his assistants have so ably maintained over the Trade's output has unquestionably done much to promote its development on higher and better lines, and to set up that definite standard whose absence creates so many doubts and difficulties. The second object of the Censorship, however, has unfortunately not yet been fully realised, as experience has proved to us, and one fears that its complete attainment must always remain impossible until Mr. Red-

ford without which such an office, no matter how capably it is filled, must inevitably remain comparatively inefficacious.

Censorship of any kind is necessarily an extremely difficult task for any one man to perform whilst the individual opinions of human beings as a whole continue to be so singularly diverse, and it says a great deal for Mr. Redford's tact and skill that he has been able to discharge this arduous duty—rendered all the more arduous by its voluntary nature—to the general satisfaction of those concerned by its results. It is certainly to be regretted that he has not invariably received the uniform support he is entitled to expect, but, while it must be admitted that many exhibitors are somewhat indifferent to the Censorship, it cannot be denied that the cost has fallen upon them in spite of the fact that the appointment was made by the manufacturers, and that they have not altogether received the benefit they looked for—relief from casual police interference. If Mr. Redford's appointment could obtain the *official* sanction of the Home Office it would immensely strengthen and popularise his position, besides placing the whole business on a surer, easier, and more practical footing. It is *official* recog-



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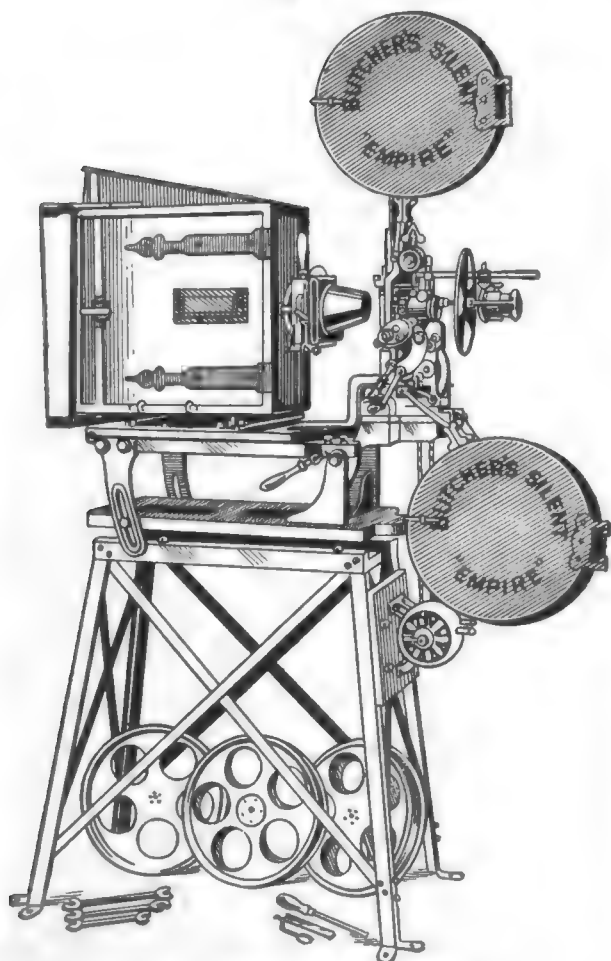
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TRADE TOPICS.

Hearty congratulations and good wishes to Mr. J. Frank Brockliss, the new chairman of the Kinematograph Manufacturers' Association.

The British Board of Film Censors has now issued its report for the year ending December 31, 1913. The following extracts therefrom will be of interest to all our readers:—

"It is satisfactory to be able to report that the Board has made considerable progress during the first year of its existence, and is gradually becoming consolidated in the best interests of the Trade. The progress is shown by the amount of film which has been submitted for Censorship, and the consolidation by the fact that the Board has the approval of the Home Office, and the Home Secretary very much appreciates the useful work which the Board has done. It is also recognised by some of the self-governing Colonies, and by many Licensing Authorities throughout the country.

"Sixty-six publishers of films have entered into agreement with the Board to submit their films for Censorship, thus involving the whole of the world's output. This number includes all the film agents and manufacturers in this country handling British and Foreign films as well as a number of renting firms. It has been found that certain publishers of films, handling a number of exclusive subjects, have not themselves submitted some of these films for censorship, but have relied upon the renters purchasing the exclusive rights to do so. Consequently, it has been almost impossible to keep pace with the ramifications and number of such renting houses which have sprung into existence during the last few months, but, representations having been made to such publishers, it is satisfactory to be able to report that they realise the difficulties of the situation, and have acceded to the wishes of the Board, by submitting every film for Censorship prior to the rights being disposed of.

"Since the inception of the Board, 7,628,931 ft. of film has been examined, which includes 7,488 subjects. Of this number, 6,861 have been passed for "Universal" Exhibition, and 627 have been passed for "Public" Exhibition with the "A" certificate. Exception has been taken to 166 films by the examiners, on the following grounds:—

- (a) Cruelty to animals.
- (b) Indecorous dancing.
- (c) Vulgarity and impropriety in conduct and dress.
- (d) Indelicate sexual situations.
- (e) Scenes suggestive of immorality.
- (f) Situations accentuating delicate marital relations.
- (g) Gruesome murders.
- (h) Excessive gruesome details in crime or warfare.
- (i) Indecently morbid death scenes.
- (j) Scenes tending to disparage public characters and institutions.
- (k) Medical operations.
- (l) Executions.
- (m) Painful scenes in connection with insanity.
- (n) Cruelty to women.
- (o) Confinements.
- (p) Drunken scenes carried to excess.
- (q) Scenes calculated to act as incentive to crime.

- (r) Indecorous sub-titles.
- (s) Indelicate accessories in the staging.
- (t) Native customs in foreign lands abhorrent to British ideas.
- (u) The irreverent treatment of sacred or solemn subjects.
- (v) The materialisation of Christ or the Almighty.

"Many of the above films were eventually passed, after certain eliminations had been made, varying in amount from five or six feet to hundreds of feet. Twenty-two films were entirely rejected by Mr. Redford for the following reasons:—

- (a) Indelicate or suggestive sexual situations.
- (b) Indecent dancing.
- (c) Holding up a Minister of Religion to ridicule.
- (d) Cruelty to animals.
- (e) Indelicate accessories in the staging.
- (f) Judicial executions.
- (g) Excessive drunkenness.
- (h) Subjects depicting procurement, abduction and seduction.
- (i) Native customs in foreign lands abhorrent to British ideas.
- (j) Impropriety in conduct and dress.
- (k) Materialism of Christ or the Almighty.

"The usual rejection certificates have been issued in all cases for the above films, whereby the publishers undertake not to publish the films in this country, and so far as the Board can ascertain there has been no violation of the contract."

Mr. Paul H. Cromelin, late manager of the Edison Company in this country, sailed per s.s. *Olympic* for New York yesterday. The Manufacturers' Association entertained him at dinner at the Connaught Rooms, Great Queen Street, on Thursday last, when his declaration to handle English and Continental productions in America was received with great applause. A report of the proceedings appears elsewhere in this issue.

The Fenning Film Service, Limited, have secured the world's exclusive rights for filming the Wells v. Blake fight at the Palladium on March 3rd. Copies of the film will be ready on the following morning. This company also announce a Trade show of W. W. Jacobs' stories at the West-end Cinema at 11 a.m. on Thursday, February 26th.

We had an exceedingly pleasant and interesting little talk last Monday with Mr. Laurence Cowen, the well-known dramatist, journalist, and man of letters, whose widely popular melodrama, "The World, the Flesh, and the Devil," has just been translated into moving pictures by Kinetograph, Limited. Mr. Cowen has a delightful personality, and is full of entertaining reminiscences which are worth remembering.

The Discovery of America

Approx. Length, 2,100 ft.

The World's Greatest Motion Picture.

The Sensation of the Film World.

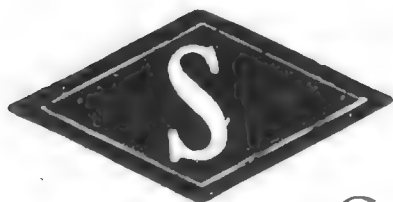
A Marvellous, Hitherto Undreamed-of Achievement which Defies Description and Baffles Imitation.

A Masterpiece of Masterpieces which will always stand Paramount, Supreme and Unapproachable among Motion Picture Productions.

A RICH, COSTLY AND GORGEOUS

Pictorial Visualisation of Indescribable Magnificence—A Film that will never be equalled—Told in Vivid, Thrilling, All-absorbing, Dramatic Reality—Inspiring in its Indescribable Grandeur and Elegance—Heartrending in its Pathetic Appeal—Perfect Photography—Elaborate Settings—Correct Historic Detail—Beautiful Costumes.

Every Man, Woman and Child
Should be made to see this Picture.



SELIG POLYSC

E. H. MONTAGU,

12, Gerrard Street,
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by Christopher Columbus

For Release Monday, April 6th.

**A Marvellous, Hitherto Undreamed-of Achievement, which
Defies Description and Baffles Imitation.**

The Sensation of the Film World.

The most vivid, elaborate and expensive Films ever made.
Pronounced by press, critics, historians and public as a never-
to-be-equalled triumph in motion picture production.

A £10,000 PRODUCTION

Which took 3 years to make. Cast of over 350 people.

No second-hand or used copies on the market,
but every one of the copies issued over two years
ago was bought back last year and destroyed.

Over 1,500 ft. cut from the original negative.

A film that holds the interest of all and can be
shown time and time again. A film they will
talk about.

OPE COMPANY,

Sole Agent,

London, W.

Telephone—Gerrard 5156
Telegrams—"Polyscope, Westrand, London."



"To tell you the truth," he said, "'The World, the Flesh, and the Devil' was originally written as a skit upon melodrama. But I 'built better than I knew,' and it was taken seriously on its production five years ago, since when it has been running continuously. It helped to make history, by the way, in what was known as the Great Censorship Controversy, for it was a fully-licensed scene from this play which, when I attempted to produce it in the form of a one-act play in London a year ago, was refused a licence, in spite of the fact that no alteration of any kind had been made in it. The details becoming known, there was aroused the big controversy in the Press and in Parliament which resulted in my taking police court proceedings against the late Lord Chamberlain, Earl Spencer, and the subsequent resignation of that official. The ban was removed by his successor.

"Mr. Urban has filmed 'The World, the Flesh, and the Devil,' for the cinematograph rights of which there had been considerable competition, both in black and white and in Kinemacolor. The latter version will be shown at a London theatre some time during April. I personally assisted in the production of the film at Mr. Urban's magnificent Teddington studios, and it is a remarkable fact, as illustrating the wonderful facilities which this establishment affords for the manufacture of big films, that the whole of the scenes, both interior and exterior, shown in this picture of 120 scenes, were taken in Mr. Urban's grounds, his own house forming the mansion round which the plot revolves. I have been commissioned by Cassell and Co. to write the story of 'The World, the Flesh, and the Devil,' as depicted in the film, and this is to appear in their 'Penny Magazine' in serial form when the film is released to the public. Further, this same story version of the play, comprising some 80,000 words, is to be published by another famous firm in book form at a popular price, whilst the serial rights, in translations, are being negotiated for every country in the world where the film is to be shown.

"What do I think of the cinematograph as a new medium for dramatic expression? Well, I frankly confess that until a short time ago I was one of those who ignored it. But I am now entirely converted—and, indeed, an enthusiastic supporter. I think it has real value and great possibilities as a new form of artistic expression, and, instead of harming the ordinary theatre, it will benefit the latter, inasmuch as it is teaching the public to appreciate and demand finer acting of every class. From an educational point of view alone its possibilities are almost illimitable. Any prejudice that has existed hitherto amongst actors and dramatists has been due chiefly to a state of ignorance, out of which, I am very glad to say, I, personally, have now evolved. The cinematograph offers a form of immortality while

one is still alive—if I may be permitted the paradox—and I am certainly very glad to take the opportunity of having my play seen by five million people in one week instead of in five years.

"I have some very big things coming along, and I have been so struck by the success of 'The World, the Flesh, and the Devil' that I am now writing a melodrama which will receive its first presentation on a film. In fact, I am working so hard night and day that I am seriously considering the employment of a ghost to save myself from becoming a shadow!"

We hear that the Triumph Film Company, Limited, in consequence of their having a number of provincial customers who run variety in addition to pictures, have applied for a licence for a variety agency. Business is in a flourishing condition, and the firm are seeking additional premises to their Old Compton Street establishment. The intention is to increase the staff and to make more office room at the registered address. Mr. N. E. Woolf will take over the business management of the variety agency in addition to that of the film hiring business.

"I cannot endorse the wholesale condemnation showered on picture houses," said the Chief Constable of Bootle in his report to the Annual Licensing Sessions on Wednesday. "As a rule, the entertainments are clean and instructive, as well as amusing, and although it now and again happens that boys steal a few coppers to enable them to visit picture houses, I do not believe the practice prevails to any serious extent." The Chairman (Mr. J. Newell) announced that all the cinema licences would be renewed. Mr. A. Quayle said that the reference in the Chief Constable's report to the influence of the cinematograph entertainments was appreciated. Mr. J. Newell remarked that all the Bootle cinematograph theatres had been visited by the Chief Constable and the Magistrates' Clerk, and they reported that they were very well conducted. They thought, however, it would be very desirable when performances were not taking place that there should be a proper system of ventilation, that disinfectants should be used, and that the cleanliness of the buildings should have particular attention.

We are glad to hear from Mr. Edward H. Mason, the president of the N.A.C.O., that he is gradually recovering from the severe illness which attacked him nearly three months ago, and that he is now beginning to get about again. His many friends will join with us in wishing him a speedy return to health.

The Theatres and Music-halls Committee of the London County Council has approved the installation of new ventilation systems at the Electric Pavilion, Oxford Street, and at a hall in course of erection at Great Western Road

and Hornead Road. Alterations of the interior of premises have been approved at halls situated at 75, Balham High Road, 133-9, Commercial Road, E., 117-119, Kingsland Road, Hackney, 538-540, Kingsland Road, and 227-281, Queen's Road, Peckham. The Albert Hall is the only building used for public entertainment in London over which the County Council has no control by means of licence, with a view to enforcing the usual regulations for the protection of the public against the dangers of fire or panic. This has been decided after prolonged legal proceedings. It would need an Act of Parliament to give the Council such powers, and that authority has decided that it would not be worth while promoting legislation to secure control over one hall. In connection with the Cinematograph Act, of course, notice of intention to hold occasional exhibitions has to be given in the usual way.

Rumour has it that Messrs. Gaumont are to open out on an extensive scale in Leeds, but details are not yet ready for publication.

We understand that Mr. Thomas Thompson, of Thomas Thompson's Film Service, Middlesbrough, contemplates the establishment of a film hiring dépôt at Leeds, where, amongst other places, he controls halls.

Mr. H. A. Whincup and Mr. Bernard Schofield have reopened the premises in Greek Street, Leeds, recently vacated by Film Libraries, Ltd., and are conducting business under the title of the Yorkshire Film Exchange. The Exchange specialise in exclusives, and have secured Yorkshire rights for the Selsior dancing films, which are new to the West Riding. "The Dance of Death" was the chief item of the firm's first Trade view last week.

Mr. R. S. Edmondson, of American Film Releases, sails for the States to pay his bi-annual visit to his New York offices on Saturday, the 28th, on board the *Lusitania*.

Times of stress and periods of trouble prove to us our possibilities or our limitations, and the recent disastrous fire must have severely tested all concerned or connected with the New Century Film Service. With a suddenness and with hardly any warning, fire destroyed almost everything necessary for the carrying on of a big business such as this firm have built for themselves. But it speaks highly for the system behind the business, and particularly for the efforts of the untiring manager, Mr. F. Clarke, to know that scarcely an hour had elapsed before successful efforts had been made to re-organise matters and restore method. Possessions were lost, but possibilities of the staff were found. Not only sympathy, but help, was readily

forthcoming from all. We are glad to learn from the New Century Service that their business continues in its entirety, their announcement to that effect being published in this issue. It is good to learn of these speedy recoveries from disaster, for it shows that the Trade has the command of trained men equal to the occasion—whatever it may be. The temporary address is 18, Pearl Assurance Buildings, Leeds. Telephone 5096, and telegrams "Hirofilms, Leeds," as before.

It is ever a pleasing duty to record the advent to the Hymeneal altar of members of the Trade, and we herewith mention, with a full measure of congratulation, the approaching marriage of Miss Elizabeth F. Kramer to Mr. Leslie A. C. Keith, well known in connection with the film hire department of the Globe Film Company. The ceremony will take place at St. George's Church, Tufnell Park, N.W., on February 28th. The bride is the daughter of Mr. and Mrs. Frederick Kramer, well known residents of the district.

A very interesting communication from Mr. R. W. Paul, which will interest a great number of our readers, will be found on page 743, dealing with the first exhibition of pictures in London, and giving also a number of Press comments at the time.

We had an interesting chat last week with Mr. Percy Wark, who has just returned to England after a twelve months' stay in Japan, where he has been engaged in installing Kinemacolor plants and founding the new Kinemacolor Company of Japan.

"The industry is in an extremely flourishing condition in Japan," Mr. Wark told us. "Practically every town throughout the country has its permanent picture theatre, and there are over a hundred in Tokio. The latter city boasts no



less than three Kinemacolor theatres, whilst there are nearly a dozen others elsewhere in the country. There are already two or three native producing companies, and the Kinemacolor Company of Japan will soon be sending over pictures played by native artistes.



At the sign of the "Flying A."



SYDNEY AYRES and VIVIAN RICH IN DESTINIES FULFILLED.

Teeming with pathos and tense situations. Excellent dramatisation and superb photographic quality. Enacted in the Blue Ridge Mountains. A sidelight of the Civil War, although no attempt has been made to put on a war drama.



Release date, Apr. 9th
App. length 2,723 ft.
Code Word, RIFADORAS.
Posters, Quad crowns,
six sheets and twelve
sheets.



A Blow-out at Santa Banana.

A Fourth of July play, furnishing a multitude of experiences incident to Western life. Three of the characters are given their choice of marrying three old maids or being lynched. They heroically choose to die. A wagon load of fireworks is accidentally let off, a Western hold-up, busting bronchos, catching a greased pig, and similar sports are depicted in a most amusing manner.

Release date, March 26th. App. length 1,656 ft.



THE HERMIT.

Condemned to twenty years' exile for another's crime
See the attack of the hired desperadoes.
A drama stamped with the impress of reality.

Release date, April 2nd. App. length 2,000 ft.



THE MONEY LENDER.

A one reel drama with an excellent application of the golden rule. The heartless Money Lender pushes his debtors to the limit, only to find himself in the clutches of a retaliating fate. The subject will be much appreciated because in it will be found so much of the human interest of every-day life. Ed. Coxon and William Bertram play the leading rôles, and are deserving of much credit for their able interpretations of the characters they represent.

Release date, April 13th.

Approx. length 990 feet.

The American Co. (London), Limited

Sole Agents for the American Film Manufg. Co., Chicago,

193, Wardour Street, London, W.



Telephone: Regent 4581.

Telegraphic Address: Amfcolo, Ox, London.

Original from

NEW YORK PUBLIC LIBRARY

**The Most Beautiful and World-Famous Exponent
in the Art of Pantomime.**

**BESS, the
OUTCAST.**

A dramatic story, finishing with one of the prettiest sun-set scenes that have ever been worked — the two principals silhouetted against the horizon, with the setting sun and its reflection on the water between the two figures.

Release date April 6th.

App. length 934 ft.



**FOOLING
UNCLE.**

From all who delight in clean snappy comedy, of the society comedy-drama type, there will be a warm welcome for Miss Margarita Fischer, Harry Pollard and Fred Gamble in "Fooling Uncle."

Release date April 13th.

App. length 940 ft.

**MARGARET
FISCHER**



*Appears
Exclusively in*

Beauty Films

WITHERING ROSES.

The film that has struck an entirely new note in moving picture production.

Release date March 30th.

App. length 966 ft.

The American Co. (London), Limited,

Sole Agents for the American Film Manufg. Co., Chicago,

Telephone: Regent 4581.

Telegraphic Address: Amfcolo, O., London.

193, Wardour Street, London, W.

NEW YORK PUBLIC LIBRARY

The Hour and the Man—The Cast of the Die—GREAT!



H. A. SPOOR,

ESSANAY FILM MFG. CO.,

148, CHARING CROSS ROAD, W.C.

Telephone : REGENT 1829.

Telegrams: "ESSAFILM, TELEW, LONDON."

New Samples Showing in Essanay's Theatre, London, Feb. 23rd—26th.

THROUGH THE STORM.

About 1,971 ft.

Melodrama.

Released Thursday, April 16th.

Drama.

The Hand that rocks the Cradle.

About 992 ft. Released Monday, April 13th.

Western Comedy.

Snakeville's New Doctor.

About 996 ft. Released Monday, April 13th.

Comedy.

From out a Diary.

About 994 ft. Released Monday, April 13th.

Comedy Drama.

Nearly Married.

About 996 ft. Released Thursday, April 16th.

A Western Comedy Scream.

WHAT CAME TO "BAR Q."

About 994 ft.

Released Thursday, April 16th.

The Pick from Essanay Offerings.

LIFE'S WEAVING	Drama	986 ft.	Monday, March 16th.
THE TRAIL OF THE SNAKE BAND	Western Drama	994 ft.	Monday, March 16th.
THE BARTER OF LOUISA	Comedy	999 ft.	Monday, March 16th.
TOLD BY CARDS	Drama	985 ft.	Thursday, March 19th.
THE AWAKENING AT SNAKEVILLE	Western Comedy	1,872 ft.	Thursday, March 19th.

— AND —

Novel and Lifelike :

A VAGABOND CUPID.

A natural little love drama that audiences will appreciate.

Released Monday, March 23rd.

About 990 ft.

The interpretation is excellent.

THE GREAT GAME.

A strong political drama of importance.

Released Thursday, March 26th.

About 1,984 ft.

A Most Noteworthy Triumph.

LITTLE NED.

A drama of the North West. Novel and exciting.

Released Thursday, March 26th.

About 994 ft.

Will Provoke Great Merriment.

THREE BABES IN A FLAT.

A comedy story with a new angle that will please immensely.

Released Thursday, March 26th.

About 989 ft.

ALL ESSANAY PHOTOGRAPHS ARE PRINTED ON EASTMAN STOCK.

"The theatres are admirably built for the most part, being designed after the best European models. In some of them certain parts of the house are reserved for the Japanese style of seating—simply cushions on the floor—but usually our ordinary 'tip-ups' are in vogue. The price of admission ranges from 10 sen ($2\frac{1}{2}$ d.) to 1 yen (1s.).

"The films shown are much the same as those that we see here. The American influence is rather strong, but there is also a fair number of long native films. When these latter are produced, the actors and actresses taking part therein speak specially written lines, and these are afterwards repeated, when the film is exhibited to the public, by a man and woman who stand beside the screen and synchronise their words with the movements of the pictured players' lips. Japanese films are, also, always provided with incidental music rendered by an orchestra of ancient native instruments, though other films are accompanied on ordinary European instruments.

"The Japanese exhibitor has little to complain of where official regulations are concerned. The operator may smoke freely in his box, and in the cold weather he is given a charcoal fire to keep him warm. Small portable charcoal stoves may also be hired by the audience from the girl attendants.

"While in Tokio I had the unique privilege of giving a command Kinemacolor performance before the Mikado in the Imperial Palace. It is very seldom that Europeans are permitted to be actually in the presence of the Emperor, and, for this reason, I had to set up the projector outside the window of the banqueting hall behind the screen, the Royal spectator being seated on the other side of the latter. The programme consisted of Japanese scenic pictures and English dramas and comedies, the whole entertainment lasting two hours. At the end of the performance the Mikado sent round a special messenger to express his admiration for what he had seen."

On Tuesday morning last a Trade show was given at Pyke's Cinematograph Theatre, Charing Cross Road, of the Famous Players Film Company's pictorial version of "A Lady of Quality," the well-known play and novel by Frances Hodgson Burnett, Miss Cissie Loftus, the celebrated English actress, appearing in the principal rôle. On entering the theatre visitors were handed cards bearing a series of questions as to the acting and staging of the film, which they were requested to fill in and return after having seen the production. This method of inviting criticism is both novel and interesting, and is fully in accord with the general policy of the Famous Players Company, which has always endeavoured, with sincerity and intelligence, to understand and meet the public's highest demands. Owing to lack of space, we are unfor-

tunately compelled to hold over our review of this fine film in our next issue.

We note that no less a personage than Lord Kinnaird has been airing his views upon the question of Sunday opening at a meeting held a few days ago at Queen's Hall. His reference to "the increasing growth of Sunday cinema shows," and his hope that, "as these had been prevented in many provincial towns, the centre of the Empire might take action" (to prevent the same), showed a scholarly grip of the subject which was still further accentuated by the words of another speaker, a reverend gentleman, who said that, "if action were not taken, clerks and working men would soon be working until mid-day on Sunday, as was done in Italy."

As an elevating contrast, we have the report of a recent debate held by the members of the University Women's Union at Manchester, in which Mrs. Brierly spoke of the good achieved by the much-maligned "picture palace," and the "necessity for such places created by the depressing homes and monotonous work of the toilers." As this lady clearly pointed out, if all the evils attributed to the picture drama or to the "penny dreadful" could be traced far enough back, they would be found to emanate from original sin. We commend these, and other views recently expressed, to the notice of the gentlemen who are busying themselves so greatly over the morals of a people whom it is acknowledged are upon the upward grade both socially and morally.

An admirable suggestion, made by Mr. Graham Morrison, F.R.G.S., of Southport, in the local Press, relates to the establishment of picture theatres devoted almost exclusively to scientific and educational subjects. While admitting that an occasional film of an amusing character should be included, all pictures of a "sensational" nature would be debarred. Mr. Morrison's suggestion is an admirable one, and, while noting that he mentions that Southport, as an educational centre, might lead the way, we do not see why London should lag behind in such a matter. With the facilities now offered by our leading firms, such an entertainment should be an easily realised fact, and, further, there is no reason whatever why a certain amount of humorous relief or illustrative contrast should not be included in some of the items selected for the scheme.

We understand that the Licensing Authority for the Borough of Croydon has under consideration some very stringent additional regulations regarding picture theatres, which, to say the least of it, will not make the lot of the manager under their sway any happier. One of these relates to the admission of children, and if adopted will exclude all children under fourteen years

of age after 7 p.m. unless accompanied by parent or guardian, and no children are to be allowed in a hall under any condition after 9 p.m. Another condition relates to an outbreak of infectious disease in the district necessitating the closing of a school, in which case it is proposed to make it compulsory on the manager to refuse admittance to all children. Then, too, an additional proposal is that all films to be submitted at children's matinées are to be subject to special censorship, whatever that may mean. Steps are being taken to organise a strong deputation, headed, in all probability, by a well-known South London Vicar, in support of the exhibitors' appeal. In case any action may eventually be decided upon, a sufficient fund is, we believe, already guaranteed; therefore, we shall hope to see the Croydon proprietors making a united and determined stand against any further hampering of their business.

A very pleasant and interesting function took place at the Palace, Dinnington, Yorks., last week, the occasion being the silver wedding of the popular manager, Mr. James England. Special invitations were given to all the old people to a free show and tea, and a large gathering assembled. Many of the old people had never seen moving pictures before, and a thoroughly enjoyable time was spent. The Rector (the Rev. H. S. Fotheringham) spoke as to the popularity of the manager and his wife, and paid marked tributes to the high standard of films exhibited. Mr. and Mrs. England were the recipients of a large number of presents, including one from the staff. On the Wednesday afternoon a free show and refreshments were given to children, fully 1,000 being present. Their happy faces fully denoted their pleasure and enjoyment of the treat. Much praise is due to Mr. and Mrs. England for the unique way in which they celebrated the eventful occasion.

Will film managers kindly place Mr. Wesley L. Tefft, Box 148, Sioux Falls, So. Dak., on their mailing list.

An interesting event at Forest Hill last week was the complimentary benefit given to that popular South London manager, Mr. Harry Oliver, at the Picture Palace, Stanstead. The theatre proved all too small to accommodate the crowds, and Mr. Oliver was the recipient of several handsome presents from friends and the staff of the establishment. Mr. Oliver wishes to take this opportunity of thanking the friends in the Trade and the artistes who assisted in making the affair such an undoubted success.

Mr. S. L. Rothapfel, the director of the Regent Theatre in 116th Street and Seventh Avenue, New York City, is now on a visit to this country, and will go on to Paris and Berlin before returning to the States. Mr. Rothapfel, who will

be remembered as the originator of the "shadow box," has now in course of erection another theatre, also in New York, which he hopes to open immediately on his return. It is to be a magnificent structure, and is situate in the New Strand, Broadway. Seating accommodation will be provided for 3,300. Three organs are being installed, in addition to which an orchestra of thirty-five instruments will also be engaged.

As was to be expected, the showing of the "British Army" pictures at the Scala Theatre, the beautiful Charlotte Street house, has aroused a very keen interest. On Monday last a number of the foreign military attachés, accompanied by officers from the War Office, attended the theatre. The whole of the films were specially shown, and the greatest of enthusiasm prevailed among an audience the like of which has probably not hitherto been collected together under the roof of any theatre in the business. We hear that, in the provinces, quite a patriotic event is to be made of the weeks during which the series will be on show in the various centres.

The sacred and semi-religious subjects now being exhibited at the Glasgow Exhibition have, we are informed, been supplied by the Philograph Film Bureau, Limited, of 3, Macclesfield Street, London, W. The representative of the company, who is attending the Exhibition, will be pleased to supply full information and terms.

Many accidents to both railway employees and passengers are caused by the breaking of regulations framed for the purpose of securing safe working. There is scope for railway companies and film producers in this country to follow the example of some of the railroad companies of the United States in making use of moving pictures as an aid to promoting greater safety. During the past year the Great Western Railway Company inaugurated a "safety first" campaign amongst its employees, and pictures showing how accidents are caused by infringement of rules have appeared in the company's monthly magazine. According to "The Railroad Conductor" (U.S.A.), some of the largest systems in that country have gone a step further and introduced films. A writer in the journal referred to adds: "The plan of making use of the 'movies' to assist in the campaign of education is commendable, and should be continued indefinitely. And there is no doubt that the witnessing by the public of the dangers—not only applicable to the employees, but to the public—to be encountered around railroad trains and upon railroad property, and the bringing vividly before the employees the perils of their employment, seeing themselves at work as others see them, will go far toward the cultivation of a greater degree of caution than is now being exhibited."

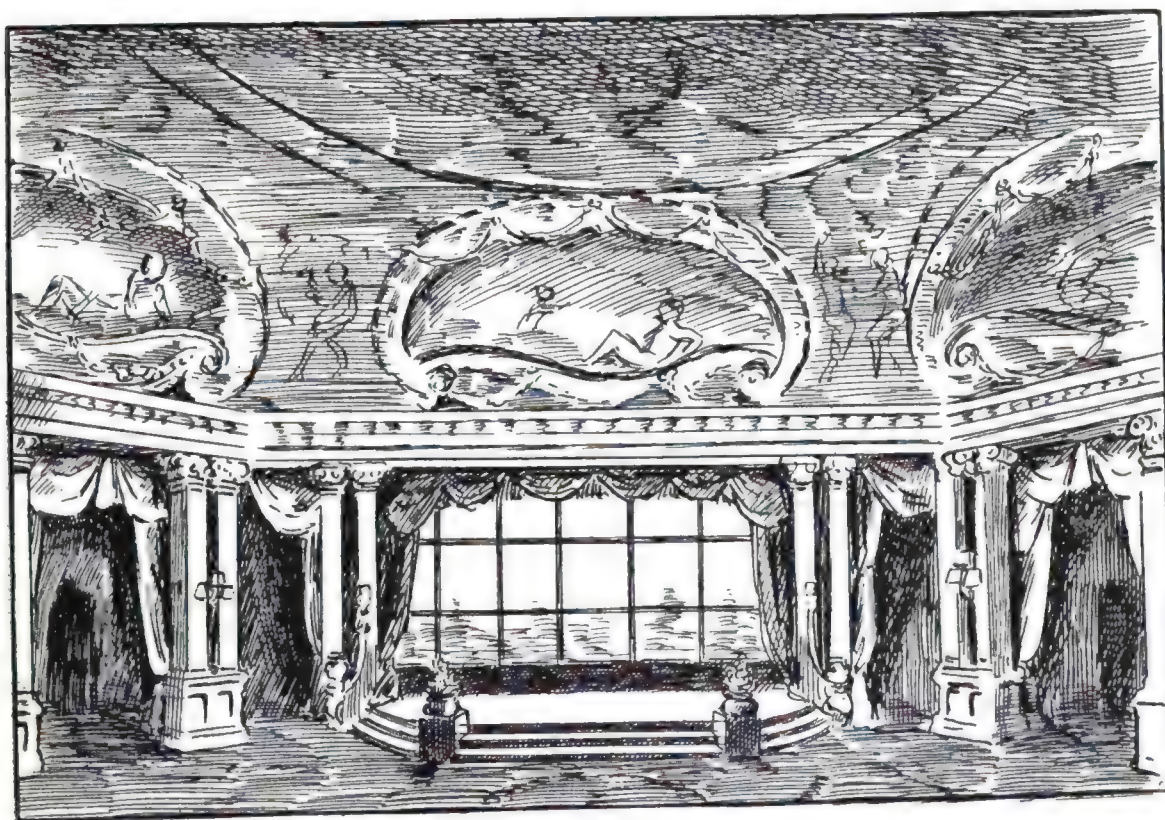
The Latest Enterprise of the Vitagraph Company.

OPENING OF THEIR OWN THEATRE IN NEW YORK CITY.

The latest achievement of this remarkable Company is the opening of their own picture theatre in New York, where, of course, only "Broadway Films," "Broadway Features" and "Broadway Star Features" will be exclusively shown. Magnificent premises have been acquired, being none other than the Criterion Theatre, corner of Broadway and

of the world's most gifted writers, playwrights, novelists, historians and poets will be *visualised* by this wonderful *new art* and the glories of the past—the wonders of the present and the possibilities of the future—all will be discernible through 'The Window of the World.'

The first presentation took place on Satur-



44th Street, which was for many years controlled by Mr. Charles Frohman.

We cannot do better than quote from the official programme:—

"Nearly two decades ago the Vitagraph Company of America began to simultaneously entertain the people of all nations with its marvellous products. To-day Vitagraph Pictures surely demonstrate their right to the title, 'The Window of the World.'

"Countless millions of all nationalities have seen with their own eyes much that would have remained a blank if it had not been for 'The Window of the World.'

"You are invited to look The creation

day, February 7th, and the following constituted the programme:—

"A Million Bid,"

By George Cameron (Mrs. Sidney Drew).

Picturised from the play, "Agnes."

"The Honeymooners,"

By J. Stuart Blackton,

Featuring John Bunny.

"Goodness Gracious,"

or

"Movies as They Shouldn't be."

Featuring Sidney Drew, Clara Kimball, Young and famous Vitagraph Comedians.

Every seat in the auditorium, numbering 1,000, has a full view of the screen.

NEW YORK PUBLIC LIBRARY

THE "Ravissant-Film"

(Soc. Francaise Grisot et Cie.)

46, Rue du Rocher, PARIS.

**N.B.—This Company produces only photo-plays in which
Children are Featured.**

"The "Ravissant Film" spares neither trouble nor expense in their efforts to produce features of a high-class nature, and has lately acquired the services of the famous

IRVINS

(RIRI and CHAGRINETTE)

Children of exceptional talent and charm of manner.

**RIRI &
CHAGRINETTE**

Will play upon your emotions. "All the world loves a lover"—and a little child. And these are very loveable children.

EXHIBITOR.—You want clean wholesome stuff—but you want a snap in it too—you want action and plot—

The "Ravissant-Film" have "the goods," and it's up to you to get at them.

Now that New York has its Vitagraph Theatre, we trust that London and other important centres will be similarly favoured in the near future.

Space does not permit us to do more at pre-

sent than reproduce the design for the stage setting which was carried out by an eminent firm, **Gates and Morange**, from suggestions made to them by J. Stuart Blackton.

A CINEMA SCHOOL FOR PARIS POLICE.

By JOHN CHER.

Next month the Paris Police Prefect will open his moving picture school. Monsieur Hennion has had prepared an elaborate series of films, which, he says, constitutes a veritable "history of crime." By means of the moving picture course, the Paris policeman will be initiated into all the intricacies of his daily life. He will learn how to stop a quarrel with conciliation and a dangerous fight in an effective manner. The pictures will tell him what to do in case of accident, how to assist lost children, the infirm, and the correct method of transporting an intoxicated citizen to the station. Each series of films will, in M. Hennion's own words, demonstrate better than any theoretical lessons what to do and what not to do, how to do it and how not to do it.

The screen will show the young guardian of the law his Paris inside out. All the forbidden games of chance, the three-card trick, and other street corner diversions will be explained in de-

tail by the silent educator. Typical criminals have been paraded before the cinematograph cameras, and their law-breaking implements and familiar dodges all duly recorded on the film.

Monsieur Hennion believes that his men will by means of the cinema classes gain in a few months as much knowledge as could be picked up in two years' service on the streets. They will commence work, therefore, with practically two years' experience of Paris and its life.

In order to encourage his men to always do their best, the Prefect has got a number of films showing how the Government rewards its faithful servants. There are pictures of police officers who have died for their work in the course of the last few years, and those who have been decorated with the Cross of the Legion of Honour.

Moving picture lessons for men of every grade will be held at the Prefecture, and Monsieur Hennion intends from time to time to be present in person.

PARISIAN NOTES.

By JOHN CHER.

The picture theatre invasion. When will it end? Two huge picture palaces are now in course of construction on the main boulevards. One is to be called the Cinema des Nouveautés, and will occupy the site of the old Théâtre des Nouveautés. This hall will have a seating capacity for 1,500. It is located on the Boulevard des Capucines, midway between the Pathé Palace, Gab Ka Cinema, and Electric Palace, all of which for size it will easily eclipse.


People are asking whether the King and Queen will go to a picture show while on their visit to the French capital. Certain film men are quite confident their Majesties will not make this omission in their tour of the Gay City. Others, however, are not quite so hopeful. But, at any rate, there is a rumour that some appropriate

pictures are in course of preparation, and the topical people are making elaborate arrangements to record the historic visit very fully. It is even whispered that the Channel crossing will not be missed by the vigilant cameras.

It was announced last Sunday that the management of the Cirque de Paris Palace Cinema had purchased in Rome the rights for France of a cinematograph poem, entitled "The Story of a Wonderful Pierrot." The purchase price was said to be 300,000 frs. (£12,000).

F. J. Goldsoll's feature film, "Les Cent Jours," has proved a big attraction at the Passy Cinema. I understand Messrs. Jury control the British rights of this film masterpiece.

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Mr. Robert W. Paul and Early Press Notices.

AN INTERESTING LETTER.

To the Editor of THE BIOSCOPE.

SIR,—As the date of your next issue coincides approximately with the anniversary of the first exhibition of moving pictures in London (eighteen years ago), I am sending you some extracts of Press notices of that period, thinking that perhaps a mention of them would be of interest to your readers. You will see that the machine was called the "theatrograph" and "animatograph," and it was logically the outcome of my manufacturing the kinetoscope during the previous two years.

My scheme for reproducing Mr. Wells' "Time Machine" was fully developed with some assistance from Mr. H. G. Wells, and included machinery for giving the spectators a pseudo impression of movement through time, but at that date things were not ripe for such an exhibition.

The moving picture of the interior of a workshop referred to in the *Standard* was, I think, one of the earliest examples of interior moving picture work, but I should add that the engineering shop in question was not entirely covered in at the sides.

The animated photographs in colours were, of course, hand-painted, and they were done by the aid of a microscope at the rate of two or three images per day by Mr. Doubell, who had been slide painter to the Polytechnic in its early days.—Yours faithfully,

ROBT. W. PAUL.

Newton Avenue Works,
New Southgate, N.
February 16, 1914.

Extract from *City Press*, February 22, 1896:—

A conversazione was given by the students of the City and Guilds of London Technical College on Thursday evening at the College in Finsbury. One of the most interesting exhibits was the Theatrograph exhibited by Mr. Robt. W. Paul, of Hatton Garden. By means of it the pictures seen in an ordinary kinetoscope were magnified up to life size, and thrown on a screen.

Extract from *Daily Chronicle*, February 29, 1896:—

There was exhibited in the library of the Royal Institution last night, . . . by a London electrician, Mr. Robt. W. Paul, what the inventor calls a "theatrograph." . . . The audience see upon the screen living pictures . . . ships coming into the harbour, waves breaking on the shore . . .

all in a highly realistic manner. Mr. Paul has been more than a year at work in perfecting his contrivance, and he has some startling ideas in his head . . . nothing less, we understand, than a vivid realisation of some of the imaginative scenery pictured in Mr. Wells' "Time Machine."

Extract from *Standard*, March 27, 1896:—

The "Animatograph" is the invention of Mr. R. W. Paul. It may hereafter prove of great utility, but, in the meantime, it is the source of the keenest interest and amusement. The best of the pictures is that of a seashore, . . . another is the interior of a workshop. . . .

Extract from *Evening News*, April 10, 1896:—

Mr. R. W. Paul, the inventor of the animatograph, has at length been able to overcome the difficulties of presenting his wonderful animated photographs in colours, and will in that respect be able to supply the only deficiency which was noticeable to make his great discovery a perfect presentment of actual life in motion. . . .

(The films were hand-coloured.)

THE CRAZE OF THE MOMENT.

As the great majority of our readers are aware, any production upon which Mr. Joseph Menchen, of "Miracle" fame, sets the seal of his approval must be something very much out of the ordinary, and in the film "Tango-mania," he has, judging by its reception, what may be positively announced as "a good thing." The subject is endowed with a fascinating vivacity, unfolds a coherent story and, at the same time gives a really practical illustration of the "steps" of the popular "dance craze."

The various portions of the film admirably lend themselves to musical illustration, and this is provided for in no unmistakable fashion by the dances "Caranche Tango" (Le Blone), "La Marquise Tango" (Lertes), and "Maxixe Brazilian" (Ed. Enriquez). The latter as danced by Mdle. Andrée Dhéry, proves quite a poem in motion. The special music mentioned is from Francis Day and Hunter's latest stock, and is supplied by Mr. Menchen with this attraction.

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ITEMS OF INTEREST.

A REMOVAL.

The Industrial Moving Picture Company, of Chicago, is now transacting business from their new and enlarged premises, 223, West Erie Street.

BOUND FOR BARNSELY.

Exhibitors around the Halifax district will be interested to learn that Mr. R. Wilson has received the appointment of manager of the Eastgate Electric Theatre, Barnsley, in succession to Mr. Thomas Job, who is opening up shortly at the Palladium, Halifax, a venture which promises to be very successful in "the Hilly Town."

PROMISING PRODUCTION.

It is stated that the artistic feature film entitled "The Lady of Monsoreau" has been purchased by the Albion Exclusives, Limited, of Greek Street, W., who are now accepting bookings for what promises to be a most successful production. Those who have not seen the film are advised to get into touch with "Albion," who are arranging private views of the subject.

IN OLDE BARNET TOWNE.

On the great North Road, leading out of London, the Cinema Palace at Barnet is a prominent landmark, and motorists passing during last week could not help but comment upon the waiting queues to be seen outside. The attraction was "The Last Days of Pompeii," which was shown to splendid houses three times daily. Special incidental music was arranged and performed by Mr. E. Shirley, who will be remembered as the Olympia gold medalist for the "Picture Pianists'" competition. The "feature" was booked from Messrs. Jury's for the whole of the week.

SUBURBAN STELLAR SUCCESS.

A big list of "features" is being presented at the White Palace, Harpenden, a popular theatre situated upon the Luton Road. Last week began with "Caste" as the head line, then followed "Battle of Gettysburg," both being hugely enjoyed. This week, for the first half, "Protea" is the star attraction, and for the latter portion a special feature is being made with "Sixty Years a Queen." Such sterling attractions should indeed command a full measure of support, especially when so aptly described as in the advertising matter sent out by the management of the theatre. The handbills for the great Victorian film are especially worthy of perusal.

AMONG SCOTTISH MINERS.

About 12 miles from "Edinboro' Toon," the Picture House, at Gorebridge has, since opening, had a splendid run of success, this largely due to the popularity of its manager, Mr. H. Dawson. The genial "Harry" is quite a versatile gentleman, frequently amusing the audience during intervals with some quip or clever story. The Picture House, Loanhead, and the Institute, Penicuik, are also under his supervision, and so great has been the success of the Gorebridge house that a new hall is being built, and is to open shortly, with accommodation for over 1,000. A striking feature here is that the pictures are changed nightly, and patrons, in consequence, come several times during the same week.

IN FAIR EDINA.

The Clarendon Film Company inform us that at the Palace Theatre, Edinburgh, "Clarendon Speaking Pictures" are proving a big success. Mr. Tom Watt, the manager, has decided to rebook, and wires to the effect that the popular "number," "Phil Blood's Leap," has gone very well.

A NOTE FROM THE CHANNEL ISLES.

The top-liners at the Rectory Hall have been "Smugglers of Bellvigne" and "Great Ocean Catastrophe," both from two reels.—Those at the Empire Theatre were "One False Step" and "The Masterpiece."—At the People's Picture Palace the "stars" have been "Charlie Colms and the Knave of Spades," "A Glorious Czar," and "His Little Indian Model;" the "Pathé Gazette" proved interesting.—At the Alhambra, Jersey, "The Airman's Bride" proved an attractive feature among a varied programme.—At West's Picture Play House, in the same island, "The Tom-boy Ranch Girl" headed a big list of other excellent films, including "The Bi-Weekly Graphic."

AN INTERNATIONAL AFFAIR.

With regard to the magnificent Napoleonic production "The Hundred Days," which scored such successes at the Gaumont Palace, Paris, we hear that exclusive English rights have been sold by Mr. F. J. Goldsoll, of Berlin, to Messrs. Jury's, Limited, the American rights to A. H. Woods, New York; German rights to Cines Theatre Akt.-Ges., Berlin; for France, L. Aubert, 10, Rue Richer, Paris; Austria, Das Kine, 30, Porzellangasse, Vienna; Spain, Credito de la Propiedad Intelectual, Madrid; Italy, "Eclair," Milan; Mexico, A. Fisher, Mexico City; and for Columbia, Empresa Nacional Kinematografos, Baranquilla. A most formidable list, and well calculated to show the undoubted appeal of an historical feature, the tableaux in which are stated to be "of unsurpassable beauty."

THE "LION'S SHARE."

The many neighbours of the studio of the Pasquali Film Company in Turin, have become used to strange sights and happenings. They could not however, refrain from expressing their surprise when two full grown lions recently came bounding out of the gates and proceeded to roam through the streets in search of a convenient place to lunch. The good citizens showed no anxiety to assist them in their search, and "hastened away." An anxious crowd of actors and studio hands, armed with every kind of weapon, soon emerged, the hunters being led by a sprightly little fellow whose remarkable agility stamped him as one of unusual personality. It was none other than Polidor, the well-known Pasquali comedian. By the time the alarm was raised the lions had pounced upon a mule which was drawing a cart containing a woman and two children. The lady succeeded in escaping with her charges, but when the hunters arrived the lions had already killed the mule. At first sight it appeared that it would be necessary to slaughter the valuable brutes, but, by dint of much patience and strategy, they were finally captured and conducted back to the studio, where they were to resume their parts in a comic film, entitled "Polidor and the Lions," the production of which they had considerably retarded by taking "French leave."

The Latest Novelty.

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In a New Comedy entitled

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A RISING LEADING LADY.

Francelia Billington, who is one of the most popular Majestic leading ladies, is making her mark in the new productions handled by the company, where she has made good her claim to be described as a moving picture "star."

VITAGRAPH STAR AT BRISTOL.

Mr. Tom Powers, of the Vitagraph Company has this week been appearing at the Coliseum, Bristol. He informed our representative that his original intention was to remain in England only a few weeks, but his engagements will now take over twelve months to fulfil. Mr. Powers' visit is planned in order that he may get in touch with English audiences.

MABEL NORMAND RECEIVES UNUSUAL TRIBUTES.

Mabel Normand, the "Keystone girl," has recently received two tributes in verse, each running to a greater length than we can find room for here. One hails from America. The other appears in the

Western Australian Railway Gazette, and is the work of the Editor of that organ, who has forwarded a copy to the Western Import Company, London agents for Keystone, with a request that it should be forwarded to Miss Normand. In his letter to the latter he says that he "has been specially requested to write the verses which appear in the Gazette, and also to engrave the special photo of Miss Normand which appears with it." In describing the popular Keystone lady as "the leading exponent of the coquettish comedy school," he will carry many of her English admirers with him.

"THE LIFE OF SHAKESPEARE."

Great interest was taken recently in the private view, at the West End Cinema, of the new "B. and C." masterpiece, entitled "The Life of Shakespeare." A number of distinguished people who are interested in Shakespearean matters were present to see the film, amongst those present being Sir Carl Meyer, Mr. George Bernard Shaw, Miss Beatrice Harraden, Miss Ethel Irving, Canon H. D. Rawnsley, Sir Sidney Lee, Mr. William Poel, Miss Irene Vanbrugh, Mrs. W. K. Clifford, Rev. F. B. Meyer, Sir James Crichton-Browne, Sir George Riddell and Sir Edward Elgar, who personally complimented Mr. Renges, the musical director of the West End Cinema, on the excellent setting he has given to the film. The film was received with very hearty applause, the general opinion expressed being that the British and Colonial Kinetograph Company have produced a picture fully worthy of the grandeur of the subject.

AN IMPORTANT INVENTION.

Particulars are to hand of a new safety device, the invention of Mr. Anton Szeliga, a young Austrian who is at present upon a visit to America with a view to the sale of the invention. This is an electro-mechanical device, which is built with a view to obviating the possibility of the ignition of films in the spool boxes, or magazines of the projector. It is stated that the invention is patented in the European countries and in America, and that it is "a combination with an apparatus employing an electric motor for its actuation of the feed mechanism and connected with the source of light for projection." A suitably arranged set of spring actuated switches for the closing of the motor circuit, and a knife, which is held in a position where it will immediately sever the moving film in the event of danger, are salient features. In the event of fire, the film is severed, the driving motor circuit opened, and the switches for each projector thrown into the "off" position. We are informed that the device has been approved by the Fire Department of New York for use in cinematograph theatres.

AT SHIPSTON-ON-STOUR.

Mr. W. J. Davies is having a successful season at the Picture House. The programme is changed twice weekly, and popular prices are in vogue. Mr. Davies is a shrewd business man, and is very popular in the town.

ART CINEMA PLAYS.

The above forms the very striking title of a new company, with offices adjoining the well-known Williamson establishment in High Street, W. Under the direction of Mr. E. H. Rockett, who is a well-known man in the Trade, a speciality is being made of exclusive films, and two very fine examples are now on show in "The Relentlessness of Life" and "The Curse," the former 2,600 ft. and the latter 3,270 ft., both sensational releases and featuring some of the most famous of Continental artistes.

NOTTINGHAM NOTES.

In spite of the still increasing competition in Nottingham, almost every house appears to be doing good business. It is no uncommon occurrence for a couple of hundred to be waiting in the comfortable lounge of the Picture House. Mr. T. P. Henness is undoubtedly an organiser of exceptional ability. In the late alone 1,500 meals have been served in a day, and there has been an increase of 40 per cent. on the previous year's business. Mr. Henness is a strong advocate of the short film with plenty of variety, and it may be here mentioned that the same opinion was expressed by other managers. The great Army film will be shown at the Picture House the first week in March.—At the Globe, Trent Bridge, "standing room only" was announced, and Mr. Gunn, the manager, informed our representative there had not been a day when the house had not been taxed to capacity. Mr. Gunn is well-known in the town and district, being a near relative of the famous cricketing family, and an all-round sportsman himself. Mrs. Gunn is a brilliant pianist, and delights the large audiences by her performances. "When the World was Young," and "Nick Winter and the Kidnapper" are features this week, followed by "The Promise" and "The Sheriff's Brother."—"The Spectre of the Sea" and "Max Wishes He hadn't" make an excellent contrast at the Regent Hall, and for the week-end "The Suffragette" and "The Motherhood of Politics" are the most important screenings. "The World's News" is much appreciated here. Mr. C. E. Morley, who has been the manager of the Regent Hall since its opening, has accepted a similar position at the new Parliament Street Picture House, which will open shortly.—Mr. J. Ewart Hartley has a big drama for each part of this week at the Scala.—"The Diamond Makers" and "Captain Kidd," backed up by the "Mary" series.—Mr. Smith Lord's position at Hibberts' Pictures has been filled by a manageress, Miss L. Wright, who is well maintaining the high reputation this house possesses. "The Diamond Mystery" and "Love of the Torador" appear this week.—"When the Earth Trembled" is going exceedingly well in the city, and this film was screened, this time at the Kinema, Sherwood. "The Modern Prodigal" was featured the early days of last week.—At the commodious New Empress Theatre, Mr. P. Bartholomew has the happy knack of getting just the right programmes to please, and the café is a most successful institution. The exclusive, "Lieut. Rose and the Stolen Bullion" and "The Test" were the chief items in a fine list. "The Iron Trail" and "The Manœuvres of Maud" were the stars last week.—At the Palace, Mansfield, "No Quarter" was exceedingly popular, and on the same programme was "Daughter of Romany." It is anticipated that the new Empire will open in about a week's time.

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A SCUNTHORPE SNIPPING.

At the Pavilion, Scunthorpe (Lincs.), the comfortable hall (accommodating 1,600), where Mr. Henry Newton is manager-proprietor, patrons had an opportunity of witnessing "Dante's Inferno." The previous week "A Wild Ride" and "The Hand of Fate" were the principal screenings.

WAR PICTURES ON THE WAY.

The Western Import Company, Limited, have received advice from Mr. H. E. Aitken, who has been in Mexico supervising the taking of battle scenes, for which exclusive rights were granted by the Mexican leader, those operations were successfully carried out at the recent battle of Ojinaga.

ITALIAN TRADE MAGAZINES.

We are pleased to be able to announce that Signor A. Bindo Serani, of 178, Charing Cross Road, W.C., has been appointed representative and correspondent for this country for the following well-known journals:—*Vita Cinematografica*, Turin; *Cinematografia Italiana ed Estora*, Turin; and *Illustrazione Cinematografica*, Milano.

ADMIRABLE RECITALS.

Have been given during the last two or three years in Lancashire and Yorkshire by Miss Ruth Swift, of Leeds, the winner of the Ellen Terry gold medal for elocution. Mr. W. Swift, late of the Leeds Sunday Lectures, speaks in glowing terms of her undoubted appeal to the Sunday evening audiences in particular. This clever young lady is a great favourite with audiences in the North, and made her professional debut three years ago.

THE CINEMA REVUE.

Owing to the illness of the producer, the production of the Cinema Revue has been slightly delayed, but all is now in full swing, three sketches having been taken during the last week, one of them a most novel bill-posting act, which should make for roars of laughter wherever screened. In about two or three weeks' time the first number will be showing to the Trade; meanwhile applications for first district rights are coming in well.

THANET TOP-LINERS.

Much fun is provided at the King's Theatre, Ramsgate, by the ever popular John Bunny in "Which Way Did He Go?" Mr. Reg. V. Crow also exhibited that thrilling film of mystery, "The Club of the Black Masks" to appreciative audiences. "The Death Weight" also helped towards good business.—Mr. Bert Parker is again showing some exceptionally long programmes at the Queen's to packed houses. "Dr. Nicholson and the Blue Diamond" and "The Burning Train" were very popular among the dramatic features, while humour abounded in "His First Performance" and "The Happy Dustmen."—Shanly's, amongst some good subjects, gave "Beford's Hope" as an additional attraction, also "When Women Go On the Warpath," which created much amusement.—Mr. Fumagalli has every reason to be pleased at the reception accorded "David Copperfield," which drew large and enthusiastic audiences to the Cinema, Broadstairs. "The Race" was a prominent feature the latter part of the week.—At the Parade Cinema, Margate, Mr. C. W. Stanley is recording good business. The excellent fare provided is well received by the picture lovers of the district. "The Test" was a big attraction, likewise "When the Earth Trembled," which evoked the keenest interest.—Mr. Geo. E. May is screening some exceptionally strong features at the Lounge, Cliftonville, and approval is expressed on all sides. "The Flame in the Ashes," "The Passing of Joe Mary," "Sunny, or the Cattle Thief," and "The Burning Train" being most popular.

ANOTHER FOR "SIGNET."

Our local correspondent informs us that Signet Supplies, Limited, Liverpool, proprietors of the Bridge Street, Picturedrome, St. Helens, and the Palace, Ashton-in-Makerfield, have taken over the Don Picture Palace, Stockport, on a long lease. Mr. Walter Rylance will act as managing director, and Mr. Leonard Rimmer, late of the Empire Winter Gardens, Southport, has been appointed resident manager. All publicity matters will be in the capable hands of Mr. Ralph D. Fenton.

MELTON MOWBRAY MEMS.

Mr. J. E. Cox, at the Thorpe End Picture Palace, is proving that it only needs capable management and a good programme to draw the public. "The Queen's Jewel," and the exclusive, "Victory or Death," were last week's chief items. "Gaumont's Graphic" is always exceedingly popular. The King's Picture House has also been well patronised, and the pictures kept up to the usual high standard.—At the small town of Queenborough, the Syston Palace is running a picture show on Thursdays and Saturdays.

ONE OF LEICESTER'S MANY.

The licensing authorities have just granted a music-licence, from 2.30 to 10.30 p.m., in respect of Clayton's Picturedrome, Mere Road, where Mr. Frank J. Harris is the go-ahead acting manager. The pictures here are beautifully projected, and a first-class programme is the invariable rule. This week "A Fight for Fortune" during the first half, and exclusive rights in "Temptations of Drink," with Miss Asta Nielson in the principal part, for the latter end, are the chief items. Old-age pensioners are admitted free of charge to Monday and Thursday matinées.

ON THE WATCH.

At a meeting of the Hawick United Free Church Presbytery, held on Tuesday, the report of the Presbyterian Committee on religion and morals stated that: "From all districts come reports of a decrease in drunkenness. In some instances this was explained by attendances at picture houses. In the case of Hawick, however, where a decided improvement in moral tone was noticeable in recent years, this could scarcely be accepted as the explanation, for the ratio of improvement since the opening of picture houses was precisely the same as it was some years previously. Let the cinematograph be estimated at its proper value as an educational force where properly used, but let the community also remember that valuable instruction could be perverted and misapplied, and that the tendencies of picture houses at present was undue excitement and economic waste, and that it needed to be carefully watched."

NEWS FROM NEWPORT.

During last week Mr. W. H. Wiffen provided the best of fare at the Picture House for his patrons. Included in a lengthy programme were "The Colonel's Wife" and the "State Opening of Parliament." "Pathé's Gazette" is an ever appreciated part of the fare at this popular house.—Already Mr. Tom Mercer has made himself popular with his patrons at the Clarence Picture House. His well varied experience is now standing him in good stead. It is interesting to record that he was the only British photographer to reproduce the scenes of the terrible earthquake at Messina.—"East is East" has been proving a big attraction at the Coliseum. Under the able management of Mr. Gwynne this hall still continues popular in spite of increased opposition.—Davis's Pictorial Entertainment at the Tredegar Hall is exceedingly popular, the fare provided by Mr. W. C. Davies, who, I believe was the pioneer of animated pictures in Newport, being of the best. The Pimple series of potted plays are a big attraction here.

BIG JUVENILE PARTY.

When "Sixty Years a Queen" was shown at Sun Hall, Bootle, Councillor George Prince, the proprietor, with the consent of the Education authority, entertained gratuitously, and at a special performance each morning, 6,000 schoolchildren in charge of their teachers from every school in the borough. A lecture by Mr. Prince accompanied the exhibition of the film, at the conclusion of which prizes were offered for the best essays on what the children had seen.

ELECTRIC THEATRES (1908), LIMITED.

The fifth annual general meeting of the above company was held at Cinema House, 225, Oxford Street, W., on Tuesday last, Mr. A. Rosenthal, the chairman and managing director of the company, presiding. The accounts showed a profit for the year less depreciation but including £1,491 1s. 7d., brought forward, of £3,577 2s. 1d., which it was proposed to carry forward. The chairman, in proposing the adoption of the report, regretted having to advise this course, but spoke hopefully of the prospects of the company in the future.

BIG KALEM WAR FEATURE.

The M.P. Sales Agency are shortly releasing a remarkable four-reel Boer War drama by the Kalem Company. It is entitled "The Boer War," and was produced in California by Mr. George Melford, who himself fought in the South African campaign. Many of the locations used by the Kalem Company bear a wonderful resemblance to battlefields of the Boer War. Over 1,000 men and horses took part in the film, which is far and away the best battle picture that the Kalem Company have ever produced.

SOUTH LINCOLNSHIRE SHOWS.

In addition to the "Sherlock Holmes" series, the enterprising manager of the King's Hall, Grantham, booked Edison's "What Happened to Mary," and the first of the series met with an enormous success. "The Call" was responsible for good business at the end of the week, and features for this week are "Alone in New York" and "The Diamond Mystery."—The programmes at the Exchange Hall continue to draw crowded houses, and one of the funniest of subjects was shown last week in "The Feudists." A delightfully varied list this week includes "Captain Kidd" and "The Gem of India." Mr. Longhurst has announced "Antony and Cleopatra" and "Seven Months Big Game Hunt."—Mr. G. Aspland Howden gives patrons at the Picture House, Spalding, a treat this week with "In the Midst of the Jungle," "When Women Go On the Warpath," "The Mystery of the Masked Ball," and the "Green Eye of the Yellow God."

CHANGE AT PERSHORE.

It is with regret, says our correspondent, that I learn that Mr. Will C. Sinclair, the able and congenial manager of the Pershore Electric Theatre, is severing his connection with the company. During the time he has had the management of the theatre he has made many friends, and has become quite a popular personage in the town. When it became generally known that he will shortly terminate his work at that theatre, the regret on the part of the audience was shown on the Saturday evening, when large numbers rose in the building and cheered him loudly when he made an appearance. The company will lose in him a most able, all-round man. As a musician it would be hard to find his superior. The audiences have on many occasions been charmed, both with his work as a pianist and 'cello player. During the seven months he has had the management of the theatre he has been instrumental in putting some really fine films before his audiences.

NEWARK JOTTINGS.

"Quo Vadis?" proved an immense success at the New Kinema, Baldertongate, and probably broke all records for a three-day show in the town. The special music discoursed was of an exceptionally high order. Last week Mr. Kadwell placed before his patrons "The Rose of Thebes." For the initial three days of this week Barker's "East Lynn" has been successfully shown.—Mr. H. Boardman is also giving very fine programmes, "The Last Days of Pompeii" appearing this week. The Sunday performances at both houses are extremely popular.—A Western drama, "The Line Up," was last week's feature at the Picturedrome.

ENTERPRISE AT BARRY.

The Theatre Royal is now running a picture programme after a short season of pantomime. Mr. T. E. Maddox, the manager, bills his theatre in a most enterprising manner.—At the Romilly Hall, which has just been redecorated, an innovation is several family boxes. The projection is a strong point here, the machines being an Empire No. 12 and a "Chrono," which has just completed five years most successful running, and still gives a splendid picture.—Mr. Arthur Brogden is still situated at Vint's Barry hall. As elsewhere in Barry, exceptionally good business is being done. The orchestra here calls for special mention.

VIEWED IN VIENNA.

(BY OUR OWN CORRESPONDENT.)

A splendid star attraction was seen recently at the Welt Kino in Sir Walter Scott's "Ivanhoe."

At the Graben, a new theatre, Edison's farce "Why Girls Leave Home," was greatly enjoyed by large audiences. Such a subject appeals very strongly to the Viennese sense of humour. By a curious coincidence, the Urban Eclipse film of the Li Hang Chee troupe of performers was shown here, while the artistes themselves are appearing at Schumann's establishment. This film was taken in Paris during the troupe's engagement at the Gaumont Palace Hippodrome. A feature of the Graben Kino's programme was Eiko's sensational drama, "From America to Europe in an airship."

Contemporaneous with the production at the Opera House the Kosmos Kino is billing a film version of Wagner's "Parsifal."

The ingenuity of Viennese architects is inexhaustible, and thus it is that there are no two picture theatres alike in the Austrian Capital.

At the Berg Kino, "The Student of Prague," a fine drama, proved a great draw.

Exclusives have come in numbers to Vienna, and several cinemas are now booking features on the district rights system.

The Pathéscope is enjoying a good sale, thanks to the excellent organisation of the Austrian company formed to exploit the apparatus.

Farewell Dinner to Mr. Paul Cromelin.

A very large gathering of members of the Kine-
matograph Manufacturers' Association sat down

Smith (Anderson's), E. Ratisbonne (Eclair),
G. Serra (Cines), R. Ferrand (Urban Trading),



to dinner at the Con-
naught Rooms in Great
Queen Street, W.C., last
Thursday evening, with
Mr. Paul Cromelin as
their principal guest.
prior to his departure
for America.

Mr. H. A. Browne
(Hubsch and Co.) pre-
sided, and those present
included Messrs Harry

Very truly yours
Paul Cromelin

E. H. Montagu (Selig),
R. Prieur (Prieur and
Co.), A. G. Challis
(Clarendon), W. F. Jury
(Jury's Imperial Pictures),
T. A. Welsh (Gaumont),
G. H. Cricks (Cricks and
Martin), H. A. Spoor
(Essanay), D. Brown
(D. S. Brown and Co.),
Will E. Barker and
J. W. Smith (Barker



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Motion Photography), W. C. Scott (American Company), F. S. Massey (M.P. Sales), J. Avery (Trans-Atlantic), J. N. Lyon (Vitagraph), E. T. Heron (KINEMATOGRAPH WEEKLY), J. Cabourn (BIOSCOPE), J. Brooke Wilkinson (secretary).

Mr. George H. Smith (Vitagraph) wrote regretting his inability to be present owing to a prior engagement.

The Chairman having proposed "The King," called upon Mr. Jury for the toast of the evening, who, in the course of his remarks, spoke in very eloquent terms of their guest as a man of great business ability, whose judgment could always be relied upon; it was always impartially given, and one instinctively felt there was never "anything behind." His departure was a distinct loss to the industry of this country.

Mr. Will G. Barker, in asking Mr. Cromelin to accept an old English Spade guinea as a reminder of the old country, recalled the fact that his acquaintance with their guest originated in America in the year 1909.

Mr. H. A. Spoor characterised Mr. Cromelin as one of the best types of men to be found on either side of the Atlantic.

Mr. Cromelin, in thanking Mr. Browne and the Association for the honour they had conferred upon him that night, said that his one regret in returning home was that he was leaving so many good friends behind. There were none closer or more difficult to part with than many around that table. Great changes had taken place in the industry during the three years he had been actively concerned in this country. Whenever his opinion had been asked he had given it conscientiously, and he trusted they would always think of him as one who had endeavoured to play the game. Notwithstanding the highly competitive conditions existing to-day, he had still greater hopes for the future. The standard which the manufacturers had set for themselves was as high as that to be found in any of the great competitive industries existing to-day. One of the most remarkable achievements had been the wonderful progress made by the British producer during the last twelve months. Although he was leaving our shores to return home, he intended to remain in the film industry, and he looked forward with great pleasure and privilege to introducing British and Continental films into America; in fact, he trusted to be even more intimately and closely connected with the industry on both sides than ever it had been his privilege before.

The loving cup was passed round in due form, and a delightful programme of music contributed very largely to the enjoyment of the evening.

PICTURES AND LIONS.

Novel Cinematograph Sketch in Paris.

By JOHN CHER.

The introduction of the cinematograph to the stage show invariably adds a sorely needed touch of novelty to a spectacular show. That the pictures have again triumphed and succeeded in adding originality to the most monotonous of acts—performing lions—is admirably shown in the presentation of "Revanches de Fauves," the *clou* of the Moulin Rouge revue, and one of the most sensational turns ever seen in Paris. Mr. George Marck has gone one better than the picture play producers by giving the public a spectacle, the main feature of which is lions in living pictures and in reality. With the co-operation of the ubiquitous bioscope he has come to the rescue of circus managers and produced something new in a lion's cage. Mr. Marck's company consists of his animals, little Miss Yvonne Marck, a comedian, a sweetheart, a villain, and a hero (Mr. Marck), all of whom are seen on the stage and screen. As the lion-hunter is leaving the Countess X.'s house after a farewell party, he rescues a little girl from the clutches of a villainous beggar, and thereupon decides to take her on his expedition. Successively the moving pictures show every link in the story. We see the boat leaving, the arrival of the party in the jungle, camp life and lion-hunting. By means of traps three superb beasts are caught alive. The hunter dispatches the living trophies to the Countess. She, upon receipt of the animals, has a cage built in her garden. Meanwhile, the villainous mendicant has been awaiting an opportunity to wreak vengeance for the loss of his breadwinner. A scene showing the hunter at the gates of the Countess's house ends the *role* of the cinematograph, and the screen ascends disclosing an exactly similar picture in real life on the stage. The *denouement* is reached when the old beggar releases the lions, leaving the beasts free to roam in the Countess's garden. Then follows a thrilling fight between the hunter and the lions; finally little Mdlle. Yvonne climbs out of the dining-room window into the garden, and with a big revolver clutched in her tiny hand, comes to the rescue of her protector, who is lying stretched on the floor in the midst of the ferocious lions. The *juror* which this incident creates may be readily understood. When the hunter, having driven the beasts back to their den, appears to take the call, he is greeted with tremendous applause, while the villain is the recipient of "boos," and unusual occurrence in a Paris theatre.

Whether playing on the stage or in the open air before the cameras, Mr. and Mdlle. Marck are clever artistes. The moving picture part of the production has been excellently done by Messrs. Eclair, pioneers of this new form of entertainment.

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IN

The Eleventh

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Rogues of Paris.

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Glasgow International Cinematograph Exhibition and Conference.

By the time these notes are in the hands of readers, the Glasgow International Cinematograph Exhibition will have been opened, and visitors will have had an opportunity of judging whether it shall be placed in the category of success or failure. That the latter is a word which has long since been banished from the vocabulary of the promoters is certain, and it is not the less certain that their motto is that of Addison: "'Tis not in mortals to command success, but we'll do more, Sempronius—deserve it." If unremitting hard work and attention to every detail ensures success, then the success of the exhibition has been attained, for the promoters and organisers have done everything to deserve it. The only thing left in the week now to come before the exhibition closes its doors is for proprietors and managers all over the country to make a point of attending, *and* to make it convenient for their operators to do likewise.

Since the first great exhibition at the Crystal Palace, London, in 1851, it has been a recognised truism that such events in addition to stimulating trades, are of distinct educational advantage. The Cinematograph Trade in Scotland, however, does not require stimulation, as it is in a most flourishing condition. At the same time, the organisers of the forthcoming exhibition rightly thought that the time was ripe for such an event, from the point of view that business men connected with the industry, having so much in common, would benefit from gathering together, discussing questions affecting their interests, and being afforded an opportunity of inspecting all that is best in every description of apparatus and appurtenance connected with their profession. That the event which commenced its course in the Zoo Buildings, Glasgow, on the 17th, and will continue to the end of this month, will fulfill these expectations, and in many respects exceed the expectations of the most sanguine of those interested, is now an assured fact. The pro-

moters, with Mr. Ernest Schofield as organising secretary, and Mr. H. D. Cotton as local manager, have succeeded in securing for the benefit of the Trade, the most comprehensive and complete up-to-date appliances in the art of taking, making, and projecting motion pictures, power and lighting apparatus, theatre furnishing, decorating, advertising, and, in fact, everything which has been devised for use and benefit in motion picture industry. When to these attractions are added, the varied programmes and conferences which have been arranged, the prospective visitor will see that he has been provided with ample educational

opportunity dealing with every aspect of his profession, and the visitor who fails to profit from his attendance will be difficult to please.

The Zoo Buildings are eminently suited for exhibition purposes. The building is large and lofty, and though there are many trades' stands, three projecting theatres, and a large conference hall, there is still ample room for crowds of visitors. Centrally situated, the exhibiton is within easy reach of the principal railway stations and hotels, and the Corporation's world-famed trams from nearly every part of the city, stop almost at the door.

Recognising that the cinematograph is destined in

the near future to play an important part in the education of the young, the organisers of the exhibition have made this department one of the main features, and have succeeded in securing a thoroughly representative committee to supervise this feature. Among those acting on the Educational Advisory Committee are: The Right Hon. the Lord Provost of Glasgow, who is acting as President, and Councillor Robert McNab, convener of Committee; and Sir John Ure Primrose (a well-known photographic authority); Mr. F. H. Newbery, Glasgow School of Art; Mr. W. H. Ramsay, representing the Edinburgh School Board; and Miss A. Stuart Paterson,



SIR J. URE PRIMROSE,
who opened the Exhibition.



MR. H. D. COTTON,
the General Manager of the Exhibition.

Infant Mistresses' Association; Mr. James F. Leggatt, secretary Headmasters' Association; Mr. James Maxton, Scottish Teachers' Association; Mr. W. McKechnie, Scottish Education Department; Mr. Edward S. Hannah, F.E.I.S., President of Scottish Teachers' Association; Rev. Alexander Andrew, Education Department; Professor John Edgar, M.A., Professor of Education, St. Andrew's University; Rev. David Kilpatrick, Chairman Leith School Board; Professor John W. Gregory, B.Sc., Geological Department, Glasgow University; Professor Magnus Maclean, D.Sc., Electrical Department, Technical College; Dr. James Smith, J.P., Edinburgh; George P. Laidlaw, M.A., B.Sc., Director of Studies, Glasgow Athenæum; Mr. G. K. Smith, Chairman of Dundee School Board, and many other equally prominent Scottish educationalists. The programme of educational subjects to be discussed in the Conference Hall includes the following subjects:—"The Cinematograph as an Educational Medium," when Professor Gregory, of Glasgow University, will be one of the principal speakers. Conferences on educational and religious subjects will be held almost daily, and as eminent professors have promised to take part, this much maligned side of the picture trade will be ably dealt with. The children are not forgotten in the educational section, and special sessions, which will be attended by classes from the various schools will be held daily. The scholars will thus, like their seniors, be given an opportunity of expressing their approval or otherwise of lessons by film, and the effect of these on the pupils

will be watched with interest by the headmasters and teachers present. The Trade Conferences are of an especially interesting nature, and embrace subjects which cover a wide and important field of the industry. "The Cinema in Advertising," "The Ideal Programme for a Picture Theatre" and "The Present and Future of the Cinematograph Industry" are some of the subjects, which will appeal to every exhibitor and manager, and the papers on "The Ultra Microscope," "Industrial Welfare," "Power Charges," etc., should also prove of special interest. The whole of the subjects are being dealt with by experts in their own particular spheres, and were it for these advantages alone, the exhibition would be well worth visiting.

Competitions for picture pianists and budding cinema actors will be held, and as there are many aspiring Paderewskis, John Bunnys, Maurice Costellos and Florence Turners North of the Tweed, there will be no dearth of competitors, and the judges will have no easy task in making their awards.

For the general public the attractions of the exhibition are manifold. An insight into what is practically a closed industry will be afforded in a view of the apparatus and appliances appertaining to the now favourite entertainment, and in the conference hall at stated periods, the world's best pictures will be shown.

To the picture house proprietor, manager, or operator, the purely technical exhibits will especially appeal, and in order that readers who intend to pay the exhibition a visit, may have prior information, a forecast of what will be shown by the principal stallholders is herewith appended, pride of place being, of course, accorded to Scottish exhibitors.

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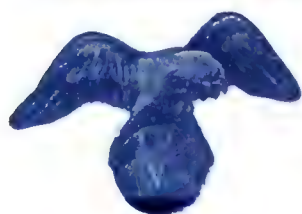


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THE WHIMSICAL THREADS OF DESTINY. (See previous pages.)

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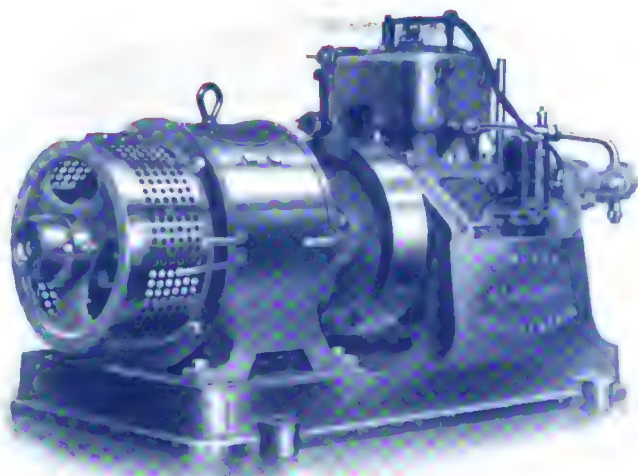
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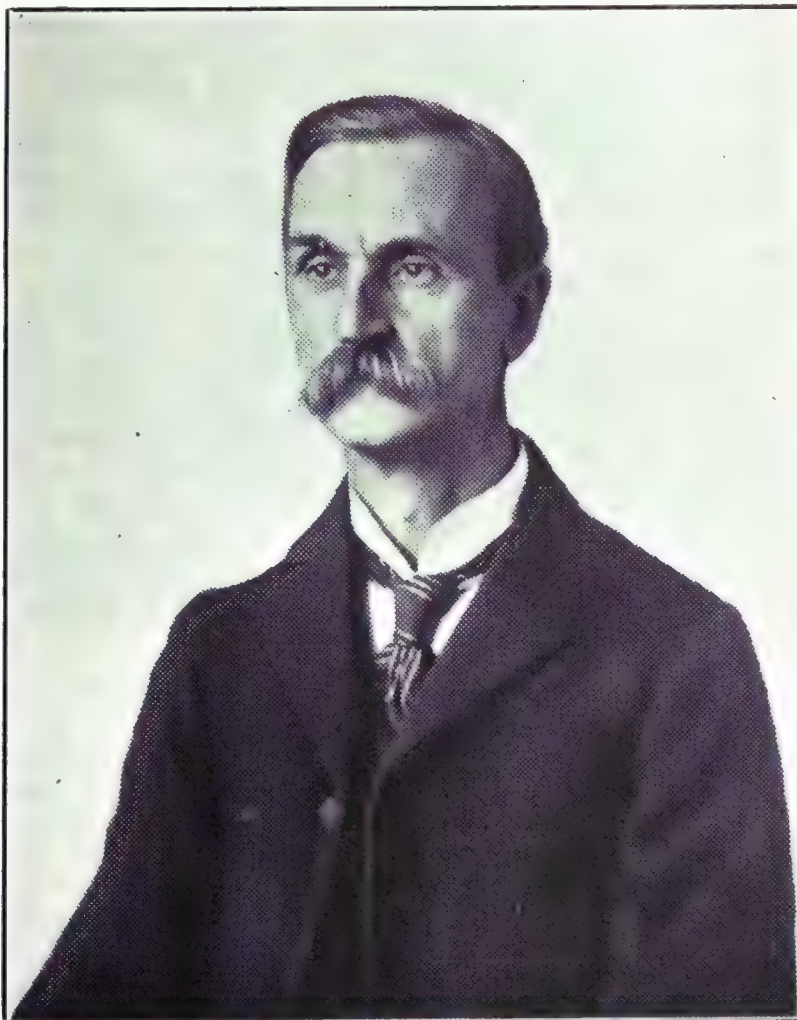


Photo by]

["Glasgow Evening Citizen."

THE RIGHT HON THE LORD PROVOST OF GLASGOW

(Mr. D. M. Stevenson, Hon. President of the Educational Conference.)

A recent call made by one of our London representatives upon Mr. E. H. Montagu, the principal "on this side" for the famous Selig Polyscope Company, elicited the information that he would run up to Glasgow whenever the exigencies of the London house would permit, even if only to spare a few hours in which to have a chat with his many friends, and at the same time, to make new acquaintances.

The many who know the breezy personality of the genial "Monty" will, we know, be pleased to call and, perchance, to enjoy one of his famous "Havanas." The beautiful stand,

which promises to be quite a "Kelvin Grove" in miniature, will occupy a large central site facing the main entrance. A splendid scheme of decoration has been decided upon, and "In the Midst of the Jun—," beg pardon, the garden, will be found a handsomely furnished office and reception room. Mr. A. Bridger will again be in charge for the run of the exhibition.

In the theatre, near by, there will be upon show for the Trade, three very special features in "Mid Raging Beasts," this approximates 2,280 ft. in length; "Thor, Lord of the Jungle," about 3,000 ft. and "The Discovery of

America," approximating 2,000 ft. long. There are, as we noted, fine lines of posters for these releases in six or twelve sheet sizes. In addition, there will be 6,000 ft. of Selig releases on show to the public at stated times. There will also be, enhancing certain portions of the stand, a veritable picture gallery of Selig favourites, so that all visitors to the exhibition will at once be attracted by "The Sign of the Diamond S."

A display of an entirely different character will be furnished by the stand B5 and 6, situated near No. 2 Projection Theatre, and where the varied types of the Accurate Check Taker will be seen. The firm's very successful show at Olympia, and their award of the Diploma of Honour and silver medal will, no doubt, be remembered by many of our readers. Mr. J. S. Chatterton, managing director of the Company, informed us that they were still, in fact, installing machines as a result of that particular show. A very striking testimony to the efficiency of the "Accurate" is the fact that there are over two thousand machines installed in places of entertainment in the kingdom and, of this list, some two hundred places of amusement can be reckoned in London alone.

A stock of another 2,000 is kept in store so that any orders are immediately fulfilled. The machine is the result of sixteen years' experience, and is used in such leading theatres as Covent Garden, Drury Lane, London Opera House, and at the London Olympia; also at the leading variety houses in the metropolis. A special feature of the business is that all machines are sent out on hire-maintenance contracts, and are kept in order by the Company's engineers. The design, registration, and the working are, in truth, accurate, hence the adoption of the title. The gentlemen to be found at the stand, which is in a direct line with the entrance, will be Mr. W. B. Fabian, the secretary and assistant manager, and Mr. Edward March the inventor and chief engineer of "the Accurate Check Taker." Exhibitors should inquire for the handsome book of particulars of this well known and reliable machine.

One of the principal centres of attraction will undoubtedly be the large and elaborate stands which will be occupied in a prominent part of the exhibition by Messrs. Pathé Frères Cinema, Limited, and which will be under the personal direction of Mr. G. Jowett, the manager of the firm's Glasgow branch. As in the case of the Olympia exhibit, every branch of the engineering and productive skill of this world-famed concern will be represented by various types of apparatus. We can, indeed, promise our Scottish friends one or two little surprises in the way of projectors and machinery, cameras and other apparatus for the business.

At Stand C8, which will be found immediately past the band stand, which occupies the

central position, will be found the representatives of the Trans-Atlantic Film Company, Limited. This exhibit will be a handsome erection with Ionic columns on the frontage, these being surmounted by shields bearing the many "trade marks" of the various brands of films handled by this organisation. Mr. Avery, the general manager, will be present upon certain days during the run, while Mr. J. E. Pryde Hughes will be in charge of the exhibit. It is also possible that others of this enterprising firm may find time to run up to "Glesga on the Clyde."

The features for forthcoming dates and general programme films will be shown in an adjacent theatre, while portrait posters of the Trans-Atlantic "stars" will be on view in order that exhibitors may be able to place orders for same during the run of the show, or for other publicity matter as required. On Saturday, the 21st, the "Glasgow Exhibition" number of the "Trans-Atlantic Review," will be obtainable, and for the closing day of the exhibition a special surprise has been planned, the particulars of which are, for the nonce, to remain a most pronounced and profound secret. It is the aim of the directors to make the stand as comfortable as possible, and to paraphrase the lines in a certain famous opera, there will be "a welcome for all, at the Trans-Atlantic." Visitors to London should, by the way, include the fine Oxford Street premises in their itinerary.

Upon Stands E4 and overflowing to E2, will be found a comprehensive display of uniforms and accoutrements by the Uniform Clothing and Equipment Company of London. Here Mr. James Clarkson, a familiar personality in connection with the famous "Besses," will be in charge, along with Mr. John McClean, the Scottish representative. When it is mentioned that Mr. Fred Evans, the principal, has for years supplied the leading bands of the country, and that the Company does a big thing with the principal theatres in the kingdom, also for the Army and Navy and other services, it will at once be perceived that they can fulfil all requirements at reasonable rates.

During the last two years the question of "the screen" has received, strangely enough, long after other matters, the amount of attention that such an indispensable part of the installation really deserves. The days of the old dust-collecting calico and the dull plaster surface are now coming to an end, and in their place we have some clever inventions designed with a view to a more effective projection of the pictures.

The "Total Reflex" screen, a very fine example, for which Mr. F. C. Hart is the sole agent for Great Britain, is being used in the Conference Hall. There it can be judged abso-

lutely upon its merits. It is claimed by the makers, as the result of long and exhaustive experiments, that its use enables a better picture, a great saving of current, also that there is a really good "side view," and that the brilliancy obtained is entirely devoid of objectionable glitter. In a few words, the "Total Reflex" will well repay attention and consideration.

The National Cash Register Company, Limited, whose huge works at Dayton, Ohio, are a model aggregation of engineering enterprise, are to be well represented, for, recognising the demand made by the picture industry for an efficient means of checking pay-box receipts, they have placed upon the market a highly efficient machine in the "National" Cinema Register. As they point out, it is "now possible for the proprietors to get the money-saving protection which is appreciated and endorsed by over 1,350,000 men in other businesses in all parts of the world."

Every visitor to the Exhibition is invited to view the exhibit of the National Cash Register Company, and especially those interested financially, and to learn the money-saving possibilities of their new system of checking for the picture palace. A model of the magnificent factory will also be upon view, beautiful coloured slides of its "Welfare" work; also a splendid set of Kinemacolor and monochrome pictures illustrating the need for industrial reform, with admirable suggestions as to the manner of its effectuation.

The decorative scheme will contain panels dealing with industrial betterment, diagrams and mottoes of peculiarly apt devising, and the complete exhibits will include that which gained the gold medal at Washington and the diploma of honour and gold medal in the Industrial Welfare section of the International Kinematograph Exhibition held at Olympia in 1913.

The firm hold, among other honours, silver medals for the Naval and Military exhibition, and for the Cinematograph Exhibition of 1913. All the most popular of their designs in uniforms for theatre attendants will be upon view, also some special designs never previously exhibited. The Uniform Clothing and Equipment Company publish some exceptionally fine coloured lists of artistic full length figures, and are able to produce any special design required by the exhibitor. Stands 2 and 4 should, indeed, as upon many former occasions, form a bright and glowing portion of the Scottish Show.

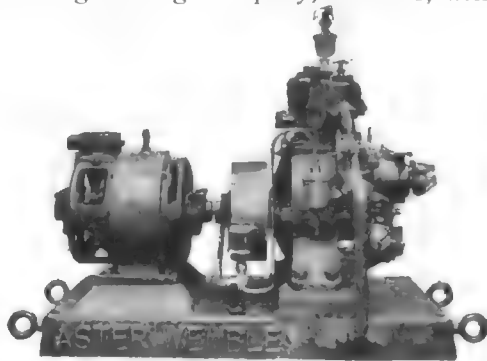
The decorations, we are not, as yet, in a position to dilate upon, but are assured that they will render the exhibit one of a very handsome character, and most adequately "staged." As the house of Pathé is noted for its artistic picture productions, many of which will be on view in the private theatre, so is it known for the excellent quality of its photographs and posters. These will be fully represented, and

exhibitors will thus be enabled to add to their lobby displays by personal selection at the show.

A very special feature of the scheme of activities of Messrs. Pathé, will be a series of addresses delivered by leading educational experts upon the use and value of the cinematograph as an adjunct to the tutorial apparatus in schools and colleges. As is befitting one of the greatest university centres in the world, the Lord Provost, who, by the way, will preside at the opening session on the 19th, and other authorities have already turned their attention to the subject, and we hear that headmasters and teachers from all parts of Scotland have indicated their intention of being present at certain periods of the run of lectures. The addresses will be fully illustrated by means of Pathé educational films, and another excellent feature will be daily cinema lessons to the children of Glasgow and district, given by Mr. J. Best, B.Sc., the manager of the firm's educational department.

It will thus be seen that the activities of the house of Pathé, in connection with the exhibition, will mean a time of strenuous and good work for the benefit of the Trade in general. It is proposed, also, to hold a series of "talks" for the benefit of teachers and professors upon the mechanism and installation of cinematograph apparatus, these also to be of a specially informative character. When it is realised that, in addition to their special and "feature" programmes, there will be a splendid selection from the firm's educational and scientific subjects on view, it will at once be realised that "Pathé Avenue" will, indeed, be a favourite meeting place for Glaswegians.

On Messrs. Pathé's Stands will also be exhibited a 7 h.-p. generating plant, made by the Aster Engineering Company, which is, without



doubt, one of the best on the market, and one that has stood the test of time.

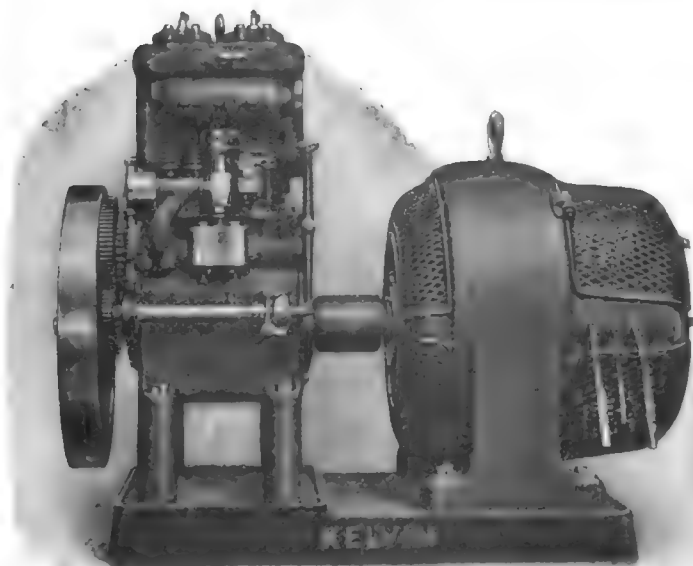
The Cinema Actors' Competition, in which the awards are gold, silver and bronze medals, will be judged by Mr. John Clyde, who is known as Scotland's leading exponent of the histrionic art, and whose interpretations of "Rob Roy," and other Scottish characters are something to be remembered from

KELVIN Petrol and Paraffin Dri

Portable or Stationary. From 5 to 60 H.P. The WORLD'S BEST. Simple and
Stand Nos. A5 and 6. Scottish Kinematograph

The following is a certified copy of a letter sent by a KELVIN USER
 My Dear—

Pleased to hear from you. Re Petrol Set, I can put you on to the very
FYFE, WILSON & CO., 155a, St. Vincent Street, Glasgow, they are makers
PETROL SETS on the Market. I have been using one of their small sets
 and have never been stuck with it. I have recently purchased another Set
 how all satisfied I was with the first. I am using both now. It is the most
 you can find. A lad can attend



135 Ampere 60 Volt Engine and Dynamo.

They have a special truck for
 ways ready. All you do is to open
 start the engine and your elec
 know the exact price of the Port
 be able to do business with them
 think you are on a "winner"
 I took— with it in—
 have a second-hand set in stock.
 go and buy a cheap and nasty
 ways in trouble and probably
 a Big House. You can depend
 "KELVIN" Set as supplied by

ALL OF THE

Telephones—
 Central 7181-7182.

Telegrams—
 "Polyphase, Glasgow."

Code, A.B.C. 5th Edition
 Western Union, Universal
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FYFE, WILSON

**155a, ST. VINCENT STREET,
 GLASGOW,**

iven Electricity Generating Sets.

Reliable. Efficient and Economical,

Exhibition, GLASGOW.

to a Friend.—

thing you want. Send to
of the **ONLY RELIABLE**
continuously for two years
from them so you will see
simple "Fool Proof" set
to it.

carrying it about on al-
one side of the box and
tricity is there. I don't
able Sets, but you will
I am sure. I should
to tour through———.

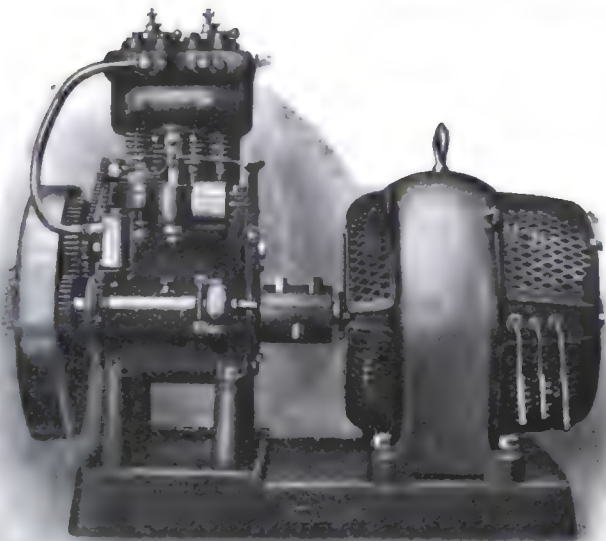
FYFE, WILSON'S may

Whatever you do don't
Set or you will be al-
hanging up when you have
absolutely upon the
FYFE, WILSON.

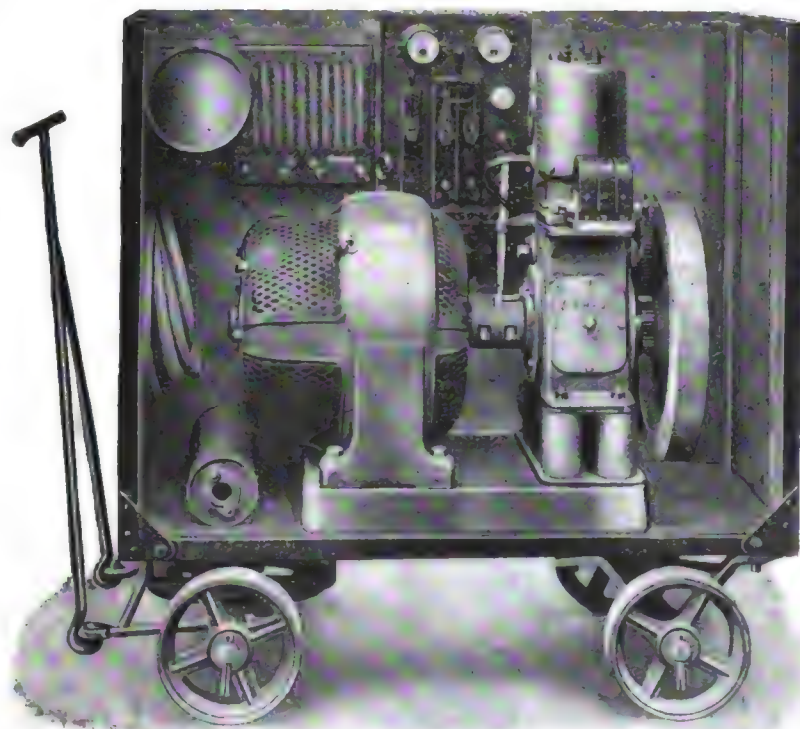
BEST.

& CO.,

SCOTLAND.



21. 3 508 Ampere 60 Volt Engine and Dynamo.



70 Ampere, 60 Volt Portable. One side and top of truck removed.

On Thursday afternoon, February 26th, in the Conference Hall, from 3 to 4 o'clock, and in the evening, from 7.30 to 8.30, Miss Florence Turner will hold "receptions," and at the latter time will present the prizes gained by the competitors in the Actors' Competition.

A popular feature of the exhibition will be the "Missing Title" films, which will be shown to the public, who will have an opportunity of winning prizes of £5, etc., for supplying the best titles.

The tit-bit of the exhibition will be the performance by Mr. Tom Powers and Miss Florence Turner of a short sketch, will be filmed at the same time and shown later in the evening on the screen. Visitors will thus be given an opportunity of seeing "how it is done," and this by exponents whose popularity is not exceeded by any other artistes. Mr. Powers will also deliver a lecture in the Conference Hall, entitled "My experiences as a picture player." As Mr. Powers' experience is very extensive, the lecture ought to be interesting and amusing.

The science and art of photography will naturally receive attention during the time of the exhibition, and those interested should derive a good deal of benefit from an inspection of the exhibit of the Birmingham Photographic Company, Limited, who are showing an easily found portion of the hall.

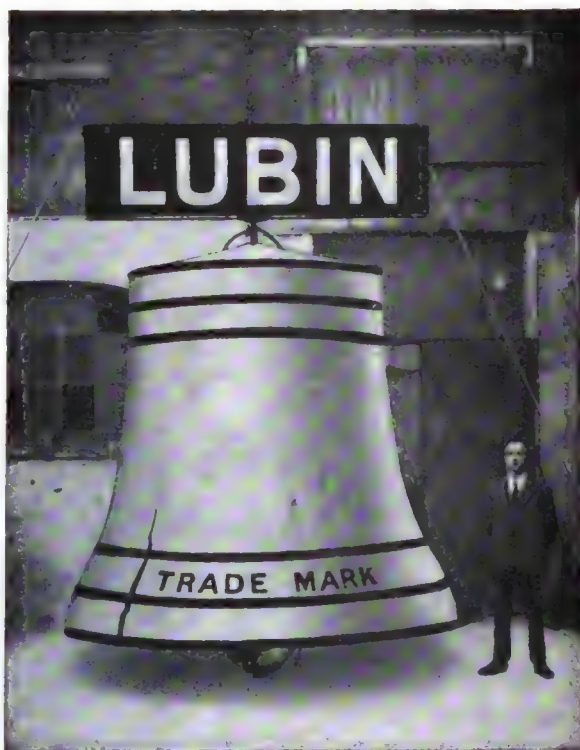
The gallery of specimens and photographs will include negative and positive films of the well-known "Criterion" brand, lantern slides and process plates for titling purposes. Photographic papers for reproduction work will also be a feature, and a number of excellent enlargements and framed photographs will form examples of the artistic results due to the use of the firm's materials.



MR. J. A. GOTTER,
Who assisted Mr. Cotton in the organising of the
Exhibition, and who represents Mr. Tom Powers,
the cinema actor, and the Turner Film Co.

An exhibit which is bound, if only from its towering nature, to catch the eye, will be that put forward, or, to be more accurate, erected by the Acme Patent Ladder Company, of Earlsfield, S.W. As was the case at Olympia, the firm will have on show a large selection of their patent extension ladders, scaffold, folding trestles, and tower ladders suitable for all trades. There are few shows which do not, indeed, require at times such appliances.

One feature of the attractions provided by private enterprise will be an interesting machine, the property of the Talking Cinema, Limited, a model eminently suitable for use in a drawing-room.



Unquestionably one of the most striking and effective exhibits in the entire Exhibition will be the great Lubin Bell hanging majestically above the bandstand like a suspended dome. Although the bell has the appearance of solid metal, and is cunningly coloured to resemble age-stained copper, it is, as a matter of fact, made of Willesden canvas. Its total height is 13 ft., and it is 31 ft. in circumference. The bar across the top, upon which the name of the famous film brand is inscribed in letters of polished metal, acting as mirrors, is 10 ft. in length. The whole thing was built by Messrs. John Smith and Co., the well-known tent makers, of Upper East Smithfield. It is certainly one of the finest advertisements which have emanated even from so enterprising, original, and fertile a firm as the house of Brockliss, whence we have had some of the cleverest publicity ideas yet seen in connection with films.

Round the Stands at the Exhibition.

BY OUR GLASGOW REPRESENTATIVE.

Messrs. FYFE, WILSON AND CO., 155a, ST. VINCENT STREET, GLASGOW, are showing complete 70 ampere 60 volt portable set, comprising:—Single cylinder $5\frac{1}{2}$ in. x 7 in. petrol engine, 550 r.p.m. $6\frac{1}{2}$ B.H.P. complete with silencer, rubber piping, patent starting device, combination bedplate, dynamo, enclosed ventilated pattern coupled direct to the engine. Switchboard with our usual mountings, namely:—One ammeter, one voltmeter, one D.P. switch and fuses for cinematograph, one S.P. switch and fuse for general lighting, one plug for operator's room light, one plug for cinematograph motor, one cut-out, six connection terminals, all self-contained connections. Cinematograph resistance.

The above mounted on one of the firm's new type trucks, the wheels of which are:—Rear wheels, 26 in. diameter by 4 in. face. Front wheels 14 in. diameter by 4 in. face.

The rims are extra broad in order to meet Colonial and other requirements for soft roads. The base, also truck, is built on three channel iron sections. The side and top are made movable, and the whole construction of the truck is substantial and neat in appearance. Complete 50 ampere 60 volt engine and dynamo comprising:—Two cylinder $3\frac{1}{2}$ in. x $4\frac{1}{2}$ in. petrol engine, 850 r.p.m. 5 B.H.P. complete with the usual accessories, mounted on combination bedplate, and coupled direct to one enclosed ventilated type dynamo.

100 ampere 60 volt engine and dynamo consisting of:—Four cylinder $3\frac{1}{2}$ in. x $4\frac{1}{2}$ in. petrol engine, 850 r.p.m. 10 B.H.P. mounted on combination bedplate, enclosed ventilated type dynamo. All complete with the usual accessories. On this stand will also be shown samples of switch-gear, and probably motors, dynamos, or motor generators. During the past year, the Kelvin Works have been nearly doubled in size, and are turning out engines at the rate of about 1,500 per annum, and the Kelvin engines have been supplied in quantities to the British and Foreign Navies, Crown agents, etc., etc.

Messrs. T. FAIRLIE AND CO., ELECTRICAL ENGINEERS, STOCKWELL STREET, GLASGOW, agents for the Tyler Apparatus Company, have a most comprehensive stall, and among the appliances to be shown are the well-known "Indomitable" projectors, Synphonium orchestral grand, cameras, latest pattern switch gears and electrical accessories for use in

cinema halls. A portion of this stand is being devoted to special lighting effects, and Mr. Draper, who conducts the cinema part of the business, has "something special," which will be shown for the first time and which will be one of the tit-bits of the exhibition. The Gleniffen electric set will also be shown and demonstrated on this stand.

Messrs. THE FYFE-DOUGLAS COMPANY, 194, BUCHANAN STREET, GLASGOW, will have an effective display of vacuum cleaners for use in cinema halls, and will also be showing a model of an entirely new idea in announcement frames, which will only require to be seen to be eagerly sought after.

Messrs. PATERSON, LIMITED, HOWARD STREET, GLASGOW, specialists in theatre seating and furnishing, have an exhibit of several types of tip-up chairs, and other seating arrangements, as well as general furnishings for cinemas.

MR. GEORGE GREEN, THE CARNIVAL, GLASGOW, one of the best known renters and exhibitors in Scotland, has an extensive stall, and his exhibit will be a distinct novelty. Instead of devoting his space to cinema accessories, Mr. Green is installing his magnificent organ, the only one of its kind in the kingdom, and which consists of nearly 2,000 instruments. Selections will be given at stated intervals. The organ is regularly used in connection with Mr. Green's travelling cinema, and is, therefore, a purely "trade" exhibit, even if a little unusual.

Messrs. V. BEHAR AND CO., 300, SAUCHIEHALL STREET, GLASGOW, complete theatre furnishers, can be relied on to have on exhibition such a display of furnishings as would be extremely difficult to equal. This firm has carried out the complete furnishing of many of the most palatial halls, and their display will be a most attractive one. It is expected that on Messrs. Behar's stand there will also be shown something new in talking pictures. This novelty has just been perfected, and will be shown for the first time.

REX IMPORT COMPANY, SAUCHIEHALL STREET, GLASGOW.—Though the danger from fire in cinema halls has reached the irreducible minimum, still, prevention is better than cure, and the Rex Company will be showing a variety of the "Kyl-Fyre" Company's fire extinguishing appliances, in addition to vacuum cleaners and office equipment.

SCOTTISH FILM SERVICE, 88, GREAT CLYDE STREET, is another stand of the comprehensive order, and here will be seen many novelties which will prove attractions to the general public and the exhibitor alike. These include the famous Selsior Dancing Films, with piano-forte accompaniment; Motograph Films, Kine-clair home cinematograph; Dallmeyer's lenses, Cardisk Ticket-Issuing and Checking Machines; Williamson cinema cameras—including the "Small Topical"—and printing and cleaning machines; theatre furnishing, etc. Arrangements are also being made for an installation of the Patterson moving picture target, an invention which brings the cinematograph into use for rifle practice.

"B.B." PICTURES, 81, DUNLOP STREET, GLASGOW.—This well-known firm of renters and exhibitors will be represented, and can be depended on to show all that is best in films, while their display of accessories will be complete and cover a wide range of articles indispensable to the up-to-date exhibitor.

THE BIOSCOPE, Ganes, Limited, 85, SHAFTESBURY AVENUE, LONDON.—At this stall, Mr. W. S. Shepherd, our Scottish representative, will be in charge, and will be showing the whole of the firm's publications, including the "Bioscope Annual" the "annual" *par excellence* and "The Bioscope Operator's Handbook," without which no operator is completely equipped. Mr. Sheppard will be glad to meet all connected with the Trade, and Stand No. 6 should not be missed.

A Picture Player's Popularity.

A spontaneous and hearty recognition of the popularity of a famous artiste's visit to Glasgow was furnished last week by the crowd of exhibitors who came to greet Miss Florence Turner, during a little "reception" which happened at the premises of Messrs. Gaumont, in that city.

her upon the occasion, shows that she was undoubtedly well supported, many faces familiar to the Trade in the Clyde City being recognisable among the group, which was photographed outside the Gaumont premises. There is no doubt that the popular leading lady is, throughout the course of her tour, gaining a



Our illustration which shows Miss Turner holding the handsome bouquet presented to

host of friends and a veritable store of very pleastast memories.

PICTURE THEATRE ACCOUNTS.

By RONALD C. LARKING, Chartered Accountant.

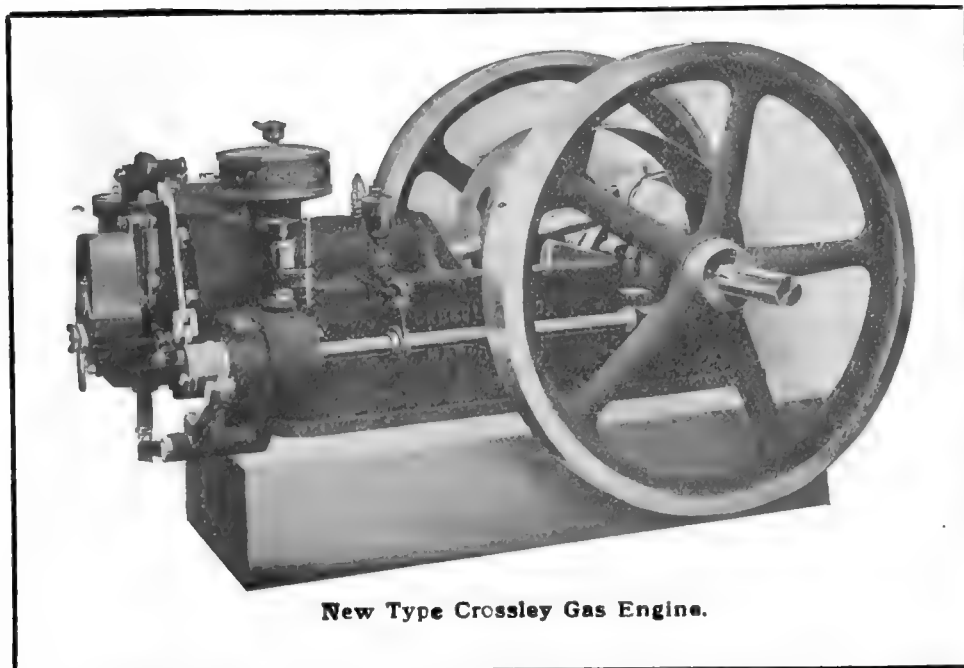
The demand and recognised need for a proper system of book-keeping in all classes of modern business enterprise has made it necessary for those connected with picture theatres to devote considerable attention to this side of their business, and it is hoped that these few observations from one who has had experience in this class of accounts will prove useful to proprietors, managers, and all those whose interests lie in the vast industry so ably represented by this journal.

The accounts of picture theatres are not so complicated as those of manufacturing concerns or those where credit is both given and received, but at the same time it is essential that the most up-to-date methods should be adopted without incurring unnecessary clerical labour. It is advisable that all takings should be paid into the bank, and that expenses such as wages, stamps, stationery, carriage, and other sundry outgoings should be paid by means of petty cash cheques. These petty cash cheques should be drawn out of the bank and entered into a petty cash book with a column on the left hand side for entering the cheques drawn and with dissecting columns on the right hand or payment side for the headings mentioned. When the petty cash is exhausted a further cheque should be drawn, and a good practice is to draw a cheque weekly for the exact amount of the week's expenses, thus bringing the cash in hand to the original amount advanced. The cash book, comprising on the receipts side the total receipts paid into the bank, and on the credit side the cheque drawn therefrom should agree with the banker's pass book. In the case of small theatres, to save clerical labour, it is preferable to obtain a cash book with dissecting columns on each side, so that the receipts and payments, as the case may be, can be extended under the columns to which they refer. Suitable headings for the columns on the receipts side are cash takings, advertisements received, rents received, sale of sweets, etc.; those on the payments side, hire of films, wages, rent, rates, lighting, and insurance, liveries, stamps, stationery and printing, advertising, sweets and refreshments, repairs, sundry, capital expenditure, etc., and at least one column should be left on each side to extend any items not coming under the headings mentioned. In the case of large theatres it becomes necessary to keep a purchases book and bought ledger. The purchases book should have a number of columns on the right hand side of the total column, and the invoices, as they are entered up, should be extended under the headings mentioned. The purchases

book is posted to the bought ledger and the cheques in payment of the various accounts are posted to the bought ledger from the cash book. When the financial year expires, the cash book should be agreed with the banker's pass book, closed off and the balance carried forward to next year. The totals of the various dissecting columns of either the cash book or the purchases book should be posted to the private ledger. In some instances, cash books are kept without dissecting columns, but in these cases each individual entry needs posting separately to the private ledger, and the extra labour involved can be saved by a cash book on the lines suggested obtained at small cost. The petty cash book will, at the expiration of the financial year, also be closed off, and the balance between the total of the receipts side and the total of the payments side agreed with the cash in hand, and the totals of the various dissecting columns on the payments side posted to the private ledger. It is essential that the manager's accounts should be thoroughly and systematically checked. A "cash takings book" should be kept by him with columns for each day of the working week (and additional for matinées if it is desired to show these takings separately), together with a weekly summary showing the number of people admitted, the prices of admission and the amount of cash taken. The total of each day's takings should agree with the amount shown in the cash book, and the number of persons admitted can be checked by means of ticket machines or by the ordinary numbered ticket-roll. If the latter are used, the numbers of the tickets should also be shown in the cashier's book, and care should be taken to see that the first number of any particular ticket roll was the next consecutive number to the last number of the previous day. A proper record should also be kept by means of a stock book of the number of rolls purchased in which those purchased are shown on one side of the book with full details as to the numbers of the various rolls and on the other side those handed to the cashier, who should initial each particular entry. It is thus possible at any time to verify the ticket-rolls on hand with the stock book and to check the consecutive numbers of the rolls issued with the numbers shown in the daily "cash takings book." The takings from the sale of sweets, cigarettes, etc., should be verified by ascertaining the actual purchases made, plus the stock on hand at the date in question, and to see if sufficient gross profit is being made. Receipts for all payments by cheque or through the petty cash should be obtained and

Crossley Gas Engines.

Reduce Operating costs by using Crossley Gas and Oil Engines for cheap production of electricity.



New Type Crossley Gas Engine.

Illustrating new type Crossley Gas Engine, fitted with patent variable admission governing gear ensuring extreme steadiness in working at any load, forced lubrication, supported cylinder, etc., etc.

The results of 40 years' experience are embodied in this Engine.

RELIABLE in operation.

ECONOMICAL in fuel consumption.

SIMPLE—no skilled attendance necessary.

EASILY STARTED.

DURABLE—best possible material and highest class workmanship.

FUELS—Town's Gas, Suction Gas, Petrol, Petroleum, Crude Oil.

GUARANTEE. All Engines sold under 12 months' guarantee.

Nearly 80,000 Engines made and delivered.

CROSSLEY BROTHERS, OPENSHAW,
MANCHESTER.
Ltd.

numbered numerically. It is preferable for facilities of checking to keep those paid by cheque separately, and it is a good plan also to insert the number of the receipt against the entry in the cash book or the petty cash book, as the case may be. A wages book should also be kept showing full names of the employees and the amounts of the wages paid, together with the amounts paid and deducted in respect of Health Insurance.

I will now turn to the private ledger, which, as regards the book-keeping, is the most important of all the books and shows *in toto* the summaries of the whole of the transactions. Separate accounts should be opened for the whole of the various receipts and payments as dissected in the cash purchases and petty cash books, together with accounts for partners or share capital, properties, loans, fixtures, fittings, and trade apparatus, goodwill, preliminary, and formation expenses, and so forth. At the expiration of the financial year, lists should be made of (a) stock in hand of stationery, sweets, cigarettes, etc., (b) amounts due in respect of rents or advertisements received or accrued to the date in question, and (c) outstanding creditors. Especial care must be taken to look into payments for rent, rates, taxes, lighting, etc., and any proportions thereof owing should be included in the liabilities. In the case of insurances, telephone or any other expenses which have been paid, the amount paid in advance should be calculated and taken in the balance sheet as an asset. One of the most important questions is to decide as to the amounts to be written off the various assets and as to the basis of the valuation thereof as shown in the balance sheet. Some limited companies value their capital or fixed assets at cost price and distribute almost the whole of the profits by way of dividend. Consequently, if the takings fall off, there is no reserve to fall back on to equalise dividends, or if a serious crisis happens the shareholders possibly lose the whole or the majority of their capital. From a financial standpoint this is not a wise course to adopt, and it is preferable to write down the assets to their fair going-concern value out of profits, and if the surplus funds are not required for extension purposes, to invest such funds in first-class securities which are easily realisable at short notice. The assets, therefore, should be valued on the following basis as regards (a) Preliminary and formation expenses; write off this item over a period of three to five years; (b) fixtures, fittings and trade apparatus; if premises are held on a short lease, write off over term of lease, or if on a long lease, or if the freehold property is owned by the concern, write off a sufficient amount to extinguish the asset in the books by the time the fixtures, etc., require renewing; (c) premium paid for lease; write off annual amount over period covered by lease; (d) buildings erected on leasehold property; write off over period covered by lease or over period covering estimated life of such buildings; (e) buildings erected on own freehold land; write off an annual

amount sufficient to provide for any depreciation in value or to provide for any renewals (some prefer to leave this asset intact and provide a special reserve fund; (f) goodwill; this asset may be left intact, but it is better to write off an annual amount or to provide for any depreciation by means of a reserve fund.

Where more than one theatre is under the same control, the accounts will be kept distinct so as to show the results of each hall, and consequently the books will be of a more complicated nature, but the same system will apply in extended form. It must not be supposed that the principles I have outlined will apply in every detail to each particular case, but I have endeavoured to outline the general methods to be adopted, and I venture to say that if these are borne in mind in keeping the accounts of the concern the result will give satisfaction and will contribute largely to the successful management of a picture theatre.

NEWS FROM PRESTON.

(BY OUR OWN CORRESPONDENT.)

Long dramatic films have taken prominence of late at the Preston Picture Halls. "Antony and Cleopatra" brought huge audiences to the Imperial Palace in Church Street at every performance. After five successive weeks of big subjects, a recourse has been made to a more varied programme. There can be no doubting the public taste for quality and variety. "Adrianople," proved a good attraction, while last week a most generous bill included "Her Supreme Sacrifice," "Detective Brown," "Policeman and Baby," "Slippery Pimple," and "Every Thief Leaves a Clue."

Edison's "Mary" serial has been an immense success at the Embee Hall, where it has just concluded. Business at this hall has never been better. Last week the programme contained "In the Midst of the Jungle" and "When the Earth Trembled."

In deference to the expressed wishes of many patrons, Mr. Onda screened, at the Princes Theatre, a second time within two or three months, "Sixty Years a Queen."

The Temperance Hall continues to receive generous patronage, which is fully deserved, for its bill is usually *par excellence*. Two or three Vitagraph films were shown last week, such as "Soldier Boy" and "The Autocrat of Flapjack Junction." This week, a particularly good item, "In Time for Work," takes first place.—At another popular house of Mr. Onda's, the Picturedrome, which caters for a populous district, the "Mary" serial holds sway.

Bennett's Electric Theatre screened "The Miracle" last week. Naturally, such a fine film secured crowded "houses."

At the Marathon Hall, a two-reel comedy, "Woman on the Warpath," provided huge fun. Another fine picture is "The Black Ball."

Eastman Motion Picture Film—

the acknowledged
standard the world
over.

Kodak Limited, Kingsway, London, W.C.

HELP IN TROUBLE.

FOR PROPRIETORS, MANAGERS, AND OPERATORS.

"F.S." is a newcomer to the picture theatre business and has recently opened a small theatre in a district with a population of about 6,000. He says: "Soon after I opened a travelling theatre came to the district and engaged the ground for six months. Actually it did not stay many weeks as the population could not support two places of amusement. I, however, lost heavily. I have been told (on which I should like your opinion) that no second theatre can claim a licence in a district unless the population is over 10,000, and I could have stopped the touring theatre opening by appealing to the licensing authorities."

There is no Act on which you can appeal based on the population of the district. Whenever a licence is applied for it is up to anyone to oppose it on certain grounds. Not often, in fact, does a music-hall obtain a licence without encountering some opposition from parties interested in public amusements in the same districts. It is seldom, however, that a licence, perhaps a little restricted, is not granted. Rarely, on the other hand, is opposition raised to a cinematograph licence.

* * *

WINDING writes as follows: "Would you enlighten me on the following? I know there are five types of dynamos, series, shunt, compound, over-compound and alternative-compound, but I am not sure when these should be used. I should also like to know how to calculate the voltage drop."

Regarding the classification of the types of dynamos, you are not quite correct. Assuming one ignores alternating current machines, to which you do not refer, there are three types, series, shunt and compound, the latter being sub-divided into level-compound and reverse-compound windings. The expression alternative-compound is analogous with reverse-compound, but over-compound cannot be considered exactly the same as level-compound. An explanation of this, however, later. There are, therefore, three types of dynamo windings, or if we consider the alternative arrangements of the compound machines, at the most four classes, series, shunt, level and reverse-compound.

The shunt machine is that in which the field magnets are excited independent of the main current, the winding forming a separate passage for the flow of current between the dynamo terminals. In this machine, therefore, the shunt current is practically independent of the

outer current and so a nearly constant field is maintained with varying loads. Actually with a shunt machine having a constant field resistance and constant speed, an increased current generated has accompanied with it a drop in shunt current, so weakening the field. It is advisable, therefore, with any continuous current shunt wound generator to insert a shunt regulating resistance in series with the shunt winding so that a control may be mechanically obtained over the field current and constant voltage at the dynamo terminals maintained.

In the series wound dynamo, the field winding is interposed in the path of the main current so that any variation in load due, of course, to alteration of resistance in the outer circuit, means the variation of field intensity and so of voltage. In practice, with such a machine, the greater the load introduced, the higher the voltage. This, as may be imagined, is not desirable, and with the exception of a few special cases, the series machine is never employed.

The compound wound machine (in its standard form, unless specially ordered, it is level-compound) has two windings round the field magnets, a coil of fine wire shunted across the main terminals—the shunt winding—and a few turns of heavy wire in series with the outer circuit. The idea is to obtain a balance, the few turns of heavy wire—the series winding—compensating with increase of load for the drop in the shunt current, and maintaining a perfectly steady terminal pressure under all conditions of load.

Now you referred to over-compounding. A machine is over-compounded when there are too many turns of wire in the compound winding, so that increase of load brings about an increase of generated voltage. This is not generally desirable, as the endeavour is usually to maintain a constant pressure. There are occasions when a machine is purposely over-compounded, the idea being that the slight increase of pressure at the dynamo terminals will just compensate for the voltage drop that takes place in the mains of a supply system.

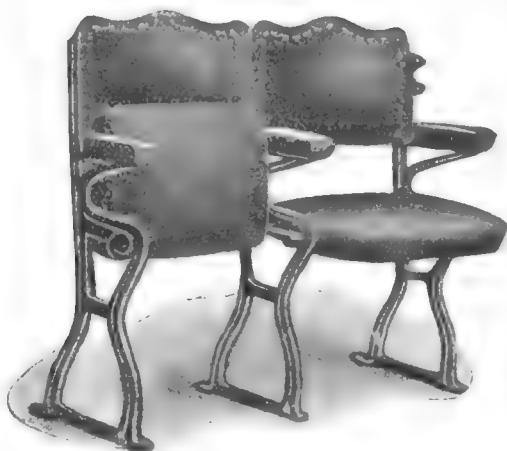
In the reverse-compound or differential winding the series winding is arranged in opposition to the shunt, so that increase of load introduces a decrease in the terminal pressure.

Regarding the uses of the different classes of generators. The shunt machine is the one most commonly employed, and for cases where the lighting is mostly incandescent and a man be in attendance for controlling the shunt re-

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gulating resistance, the machine is quite satisfactory. Better, however, for all standard purposes is the ordinary or level compound generator, which machine, if properly compounded, maintains automatically a constant terminal pressure. This type of machine should always be employed in picture theatre work, where the bioscope arc lamp and the general lighting of the building are supplied from the same plant. The reverse compound machine, as far as dynamo practice is concerned, is seldom employed, although some people introduce it for motor generators for bioscope work.

We hardly know what you mean regarding the calculation of voltage drop. If you refer to the voltage drop across the dynamo terminals it is precisely that read by any voltmeter connected from terminal to terminal. For instance, if the machine be a 100 volt dynamo, the volt meter will indicate a voltage drop of 100. Perhaps, more usually, the expression voltage drop is used to define the voltage lost in transmission, or rather the drop in volts overcoming the resistance of cables, etc., leading to a consuming device. For instance, if on a 100 volt supply the generator terminal pressure were exactly 100 volts, and the pressure across the terminals of the consuming apparatus, say an electric motor situated some distance from the generator were 98 volts, the voltage drop would naturally be two volts. The more mains introduced the more the voltage drop, and it is for this reason on some large supplies, particularly traction systems, that machines are over compounded. To calculate the voltage drop one must know the resistance and the current flow. An application of Ohm's Law does the rest. Cables can be obtained showing the resistance, and also the voltage drop under certain conditions of supply pressure. Let us take an actual example of "voltage drop." A 100 volt electric generator is supplying the bioscope arc lamp circuit. We take a volt meter and find that the terminal voltage, that is, the voltage drop of the whole system, is 100 volts. We go to the operating box, where we find 98 volts across the main switch terminals. This represents the voltage drop in the operating box system, and 100-98, or 2 volts, must be the voltage drop in the transmission cables. Next, we connect the volt meter from one switch terminal to a point between the resistance and the arc lamp. Here the voltage is probably 55, representing the voltage drop of the resistance. From the aforementioned intermediate point to the other switch terminal, we shall read 45 volts, which represents the voltage drop across the arc lamp. We trust this explanation will clear the air for

you, WINDING, and we welcome any further questions.

* * *

ANON wishes to know: (1) The names and addresses of some reliable firms who would supply new or second-hand projectors on the hire purchase system; (2) The name, price and publisher of a manual useful to one contemplating starting a cinema show, but who knows little about the business. (3) Will the oxy-hydrogen light give really good results for a show in a provincial town where electricity is not available, and what is the best type of apparatus to use.

Regarding the first part of ANON's query. If there are any firms who would supply cinema equipments on the hire purchase we should be pleased to put them in touch with our correspondent. (2) We can recommend ANON "The Modern Bioscope Operator" as a practical manual on all that relates to bioscope working. It is published from this office 3s. 9d. post free. (3) The oxy-hydrogen, limelight will give no better light in a provincial town where there is no electric light than it will in London, or in any district where electricity is available. Limelight is not an intense light, and not in any way so suited for cinematograph working as is electric. Nowadays, most theatres in districts where there is no electric service have small generating plant of their own. Many such plants are now obtainable, and light is generated thereby much cheaper than using even the poorer quality limelight. ANON probably knows the demands of his district. If his audience does not know what electric projection is, and if there is no opposition house using electricity as the source of projection results, then he might venture to use limelight. The best plan, undoubtedly, is to use both oxygen and hydrogen under pressure from cylinders. The jet employed should be a high-powered "mixed" jet, and large hard limes should be used. However, all that appertains to limelight projection can be found in the "Modern Bioscope Operator."

USEFUL TRADE CATALOGUE.

The latest issue of Messrs. W. Butcher and Sons, Limited, of Camera House, of their comprehensive catalogue is certainly one of the best of its kind ever issued by any house in the Trade. The "Cinematograph Manual," as it is termed, gives one a very wonderful insight into the variety of the firm's goods and their ability to supply all theatre requirements, from the screen to the furnishings of the building and operating box. Particulars of a very interesting nature are given, both of the well known "Silent Empire," and of the new "Empress" model projectors, also of many special accessories, and of the firm's well-known "Empire" series of educational pictures. The catalogue is originally from the writing for.

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PICTURES IN IRELAND.

By "PADDY."

I am in a position to say that some kind of a stop is to be placed upon the erection of the excessive number of proposed picture houses for Dublin. As I mentioned in recent notes, plans have been passed for at least eight houses, and other people were contemplating building no less than ten more in different parts of the city. That would make competition so keen that the exhibitor who came in first would find it hard to keep his theatre going at all, with so many others all round him. However, a deputation consisting of Mr. I. I. Bradlaw, Mr. Marsh, Mr. Gilham, Mr. Carley, and others, representing the district branch of the Exhibitors' Association, waited on the Corporation of Dublin and explained the present position. The result of the matter, I am informed, is that the Corporation is considering the passing of a by-law dealing with the whole question.

The General Film Agency had a private exhibition of "A Message from Mars" (United Kingdom Films, Limited, London) at the Grand Cinema, Sackville Street, kindly lent for the occasion by Mr. W. Kay.

Writing of the Grand Cinema reminds me that Mr. Kay had a very fine Pathé film on view there, entitled "The Suffragette," and excellent houses transpired as the result of this booking. "Torn from the Wolves" was also screened.

On the 3rd inst. the Gaumont Company, Lord Edward Street, had a private view at 11 a.m. and 3 p.m. of their special film, "The Curse of Greed." The Gaumont Company, under Mr. Bromhead's careful management, have made a decided success of their Dublin branch.

Mr. J. Gormley is a firm believer in Vitagraph films, and a recent programme at the Town Hall Picture Palace, Dundalk, contained two successes, "The Flirt" and "A Doll for the Baby." Other films screened included the last section of "What Happened to Mary" and "The Glass Cage." Mr. Gormley always has a variety "turn" in his programme.

So much interest has been taken of late in educational cinematography, that it may be of interest to readers of The Bioscope to note

the remarks made on the subject by "A. E.," the famous Irish painter, author, and visionary poet. He says: "However, for all our qualms, we invite the cinema into education. Our methods of education in the national schools have not been so superior and thought-quicken- ing that we risk losing much in introducing the living picture, and whether we protested or not the thing is as inevitable as that the aero- plane will carry our children from Ireland to England in another quarter of a century. Ire- land, which has been in a backwater, meditating on its wrongs and its past, will have to move in the new ways and adjust itself to the new conditions, to the new forces and the new ideas, and make them operative in its own interests, or else they will operate against its interests."

NEW THEATRE AT SELBY.

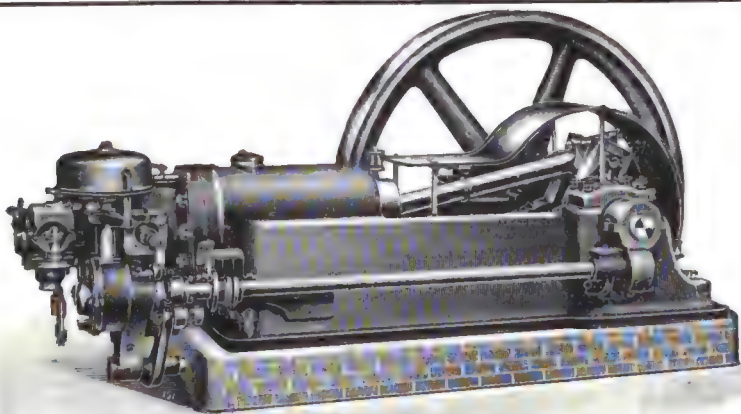
The new Hippodrome, Selby's newest picture theatre, is being erected on land near Alma Terrace, and is expected to provide accommodation for 1,200. Business operations are under the control of Mr. A. Tuck, of the Globe Electric Theatre, Selby. The Hippodrome is to be on a substantial scale, and the opening will probably take place during November. The frontage of the building will be in Portland cement, and there will be a large entrance hall.

ACCIDENT TO PHOTOPLAY ACTOR.

An accident which might easily have had serious consequences occurred at the Climax Studios, Thames Ditton, on Wednesday last, in the production by the Daring Film Company of a thrilling detective drama. Mr. Harry Lorraine, who is playing the name part of Detective Daring, had a bout of fisticuffs with Mr. Arthur Maverty, who was playing the part of Barney, leader of the gang. This scene was so realistically produced that during the fight Daring received a severe gash just under the left eye which needed the attention of a medical man. Despite this, however, Mr. Lorraine went on with his production, and did a scene in which he was bound and tied to a ring in the wall. He is rescued, how- ever, by his assistant (the Spider), played by Mr. Bert Berry, and holds the gang at bay. Then, tak- ing them by surprise, he makes a head-first dive clean through the window, carrying with it the frame, panes of glass—which were real—into the street be- low. In this Mr. Lorraine met with his second acci- dent, which was much more serious, and nearly a tragedy. In falling among the splintered glass, a piece stuck in Mr. Lorraine's neck, just a fraction of an inch from the jugular vein. This bled profusely but, happily, after a second visit to a medical man it was withdrawn and the wound dressed. Feeling somewhat faint from loss of blood, Daring decided to close down producing for the day, although still keen on finishing what will probably be one of the most realistic and thrilling productions of the age.

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NOTES FROM BOLTON.

(BY OUR OWN CORRESPONDENT.)

An Indian Picture, "Ballyhoo's Story," held sway at the Deansgate Electric Theatre last week, and was backed up by such rattling subjects as "The Prodigal Brother," "The Substitute Stenographer," and many humorous films.

The new Atlas Picture Theatre, in Fletcher Street, promises to be a great success. Its main object, to provide for residents in the Great Lever district, will no doubt be achieved, judging by the exceptionally large audiences which have been the order there ever since it was opened. Last week an Eastern picture, "Prisoner of the Harem," was the top-liner, and this, together with "The Judgment of the Deep," "Fixing Auntie Up," and "Hurry," made up a splendid programme.—At the Princess Cinema, the matinées on Mondays, Wednesdays and Saturdays are exceedingly popular. "The Happy Dustmen," in which the well-known Bros. Egbert figure prominently, convulsed the audiences last week, while the top-liner was "What the God's Decree."

Under Capt. Pott's management, the Gem, which is situate a considerable distance from the town, but is, however, in a populous district, has become quite a favourite resort. The secret of the success of this theatre is probably the fact that it has a very popular and enterprising manager who believes in securing the best films obtainable. Last week, "Satan's Castle" was greeted in no half-hearted fashion. "The Pirates," "For His Child's Sake," and "Twilight's Hour," were dramatic subjects, but the most interesting to the male section of the audiences was the special picture of the Cup-tie at Burnden Park between Bolton Wanderers and Swindon Town. This was certainly the hit of the week.

Glancing through some figures of Bolton halls built and used exclusively for cinematograph entertainments, I find that fifteen halls provide accommodation for 16,300 people. This is a minimum and works out at an average of 1,086 for each hall. Of the fifteen two can hold more than 2,000, these being the Olympia and the Temperance Hall. The former is licensed under the Cinematograph Act for 2,200, although it can hold as many as 5,000 persons; and the latter holds 2,500. Apart from these two, seven hold 1,000 or more, the rest averaging about 700. The Victoria Hall and King's Hall also show pictures occasionally, and the accommodation is 2,000 and 1,500 respectively.

TRAWLINGS FROM GRIMSBY.

The proprietors of the Strand Cinema de Luxe, Messrs. Higgins and Littlewood, were cordially thanked at a meeting of the Distress Committee for giving the proceeds of the entertainment the previous Sunday. Special reference was made to the excellent arrangements of Mr. G. W. A. Burton, secretary-manager of the Strand, who is also secretary to the Distress Committee.

At the Strand the management projected "The Dagger Stroke" and "A Cigarette Maker's Romance." "Salvation Sal" and "The Tale of a Fish" were particularly interesting items at the Lyric, where "An Indian Girl's Revenge" and "Five Jolly Bachelors" were given on the Kinetophone.

NEWCASTLE NOTES.

After a long connection with the Imperial Cinematograph Theatre, Blaydon, during which time he has earned the well deserved esteem of everyone in the district, Mr. F. W. Morrison has definitely relinquished the managership, and the theatre is now under the direction of Mr. Roland Morris, who has been at the hall for some time in the capacity of deputy manager. Upon Mr. Morrison devolves the control of the business of Mr. Robert Scott, in Newcastle, and the increasing calls upon him there have necessitated him leaving the Blaydon Theatre. Mr. Scott runs the Imperial Film Hiring Bureau, as well as other cinematograph theatres, and Mr. Morrison finds himself with sufficient work in being general manager at the Newcastle office. Busy man as he is, however, he still finds time for a lot of valuable service which he renders to the Northern District of the Cinematograph Exhibitors' Association, of which he is honorary secretary.

HAPPENINGS AT HULL.

Mr. R. S. Comber, who is at the head of affairs at the Theatre de Luxe, Anlaby Road, always shows a readiness to oblige his patrons, and so it is that this week he has been showing "The House of Temperley," having been specially requested, so he tells me, by numerous *habitués* of the de Luxe. Mr. Comber has also introduced "Chelsea 7,750," to Hull, as well as "Joan of Arc." The negotiations which have been proceeding for some time with regard to alteration and enlargement of the de Luxe are now completed, and the work will be commenced in a short time. The seating accommodation will be considerably increased by the addition of a balcony, and the front will be given a much more imposing appearance.

Mr. W. H. Kettelman had some particularly good films at the Picture Playhouse last week, the chief being "David Garrick" and "Rogues of Paris," and they have both commanded good business. "Judith of Bethulia," as predicted, was a great success. The future, I understand, has also a good list in store.

NEW YORK REMOVAL.

The American representatives of the Eclair Film Company inform us that they will shortly announce a removal to larger and more commodious quarters in the heart of the new film centre of the American metropolis, where offices, developing and projection rooms, etc., will be amply provided for. This move has been made necessary through the big increase of the Eclair business in the U.S.A. during the past year. The present offices, though occupying an entire floor at 225, West 42nd Street, have latterly proved inadequate in which to transact the large volume of sales that have fallen to the lot of the concern.

OLDEST THEATRE AS CINEMA.

Sadler's Wells Theatre, reputed to be the oldest theatre in London, has, it is rumoured, been acquired by a picture palace company. The present building was opened in 1765, and was one of the great resorts at the beginning of the last century.

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SNIPPETS FROM SOUTHPORT.

(BY OUR OWN CORRESPONDENT.)

Whatever the result of the decision of the Watch Committee of the Southport Corporation in May as to the renewal of seven-day cinema licences, residents and visitors alike are taking full advantage of the opportunity afforded them at the present time every Sunday evening from 8.15 to 9.45 to visit picture palaces. Last Sunday night I called at six of the principal cinemas in the town. I found the seating accommodation fully utilised at the Picture Palace, Picture-drome and Palladium, Lord Street, and the Pier Pavilion, and practically every seat in the Erskine and the Empire and Nevill Street Picture Houses, the exception being the higher priced seats. Could any better proof be advanced? In view of this, can it be said that the various managers are not catering for the public taste. The decision of the Watch Committee will be awaited with interest.

Mr. Leonard Rimmer, late secretary's assistant at the Empire Picture Theatre, who has accepted a position as the manager of the Don Picture Palace, Stockport, upon severing his connection with the Southport house, was presented with a very nice travelling suitcase, subscribed for by the management, staff and friends of the Empire. The popular manager, Mr. Fredk. M. Jones, made the presentation, and spoke in high praise of Mr. Rimmer's painstaking work, and his geniality to all with whom he came in contact. Mr. Rimmer, who suitably returned thanks, leaves the Lancashire pleasure resort with the best wishes of a large circle of confrères for his future welfare.

By the way, Mr. Jones, at this commodious entertainment house, is unflagging in his endeavour to secure the best possible in the way of films. He had, as the top of the bill for Monday, Tuesday and Wednesday "The Iron Trail," and for the latter part of the week "Fight for a Fortune." Needless to add, they were very well supported by many other splendid pictures.

Two pleasurable hours may always be spent at the Picturedrome, or rather the time from 3—5, 7—9, and 9—11. Mr. Campbell's experience stands him in good stead. Pride of place was given to an all-British film for the first half of the week. In "Raised from the Ranks" picture lovers will recognise a film of outstanding merit, and a credit to any management which secures it. Scenic films, I might mention, are a feature, too, here. Later, Southport people flocked to see a fine exclusive in "Great Dock Catastrophe."

Mr. Fred Clive, who manages the Palladium in such a commendable, businesslike manner, is known as the gentleman who provides colossal programmes of pictures, all excellent. Moreover, variety is the keynote. Space only permits one to mention a few which were seen the last week. They were: "The Wanderer's Recall," "A Fisherman's Luck," "At the Sign of the Lost Angel," "Caught Courting," "Fashion Gazette" in natural colour, etc., etc. There were also vaudeville "turns," and at the week-end Miss Mary Leighton, vocalist, paid a return visit. There were also the child violinist, Joyce Brown, and Mr. Easthope Martin at the organ.

"The Adventures of Lady Glave" and "The Message to Headquarters" were the pick of the programme at the Picture Palace, Lord street, for three days, and then they were displaced by a splendidly coloured film, "The Wastrel." Truly this, one of the most popular of the Southport houses, is in capable hands with Mrs. Parker as manageress, and Mr. H. M. Kennedy as the secretary and controller of the film selection department.

Mr. Wm. Walker, at the Nevill Street Picture House continues to display much enterprise. Here is a proof. On Wednesday he was able to screen a film depicting the State Opening of Parliament. This drew large crowds, and was kept on throughout the week. The "star" for the first three days was "A Cunning Intrigue," and, later, "In the Shadow of the Throne," with Edison's talking picture exclusives, "Her Redemption" and "Shamrock for Ireland."

"Right o' Way" and "Where There's a Swill There's a Sway" were in keeping with the judicious taste of Mr. Eric Longden, the manager, at the Pier Pavilion. As usual, they afforded much pleasure to his numerous patrons.

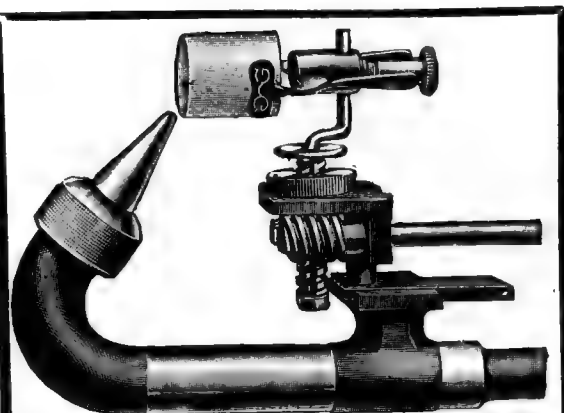
I had a chat with the manager of the Birkdale Picture Palace on Monday. Business, he tells me, was never better. Just the titles of one or two of the splendid pictures I saw—"The Test," "The Blind Basket Weaver," "Early Oklahoma," "His Secret," and many more. No wonder the reports are so satisfactory.

MUSIC FOR LUBIN FILMS.

In future, the Brockliss Bulletin will contain music cues for all the Lubin features. This new innovation, we feel sure, will be appreciated by managers and musical conductors alike.

FILM PHOTOPLAYERS AS GENERALS.

As illustrating the immense organisation necessary to the production of big Western pictures, battle scenes, and the other mass effects in which the Domino, Broncho and Kay-Bee, handled by the Western Import Company, Limited, specialise, it is interesting to read a recent statement made by President Miller, of Miller's 101 Ranch, which supplies a large number of the cast for these productions. Mr. Miller declares that, in the event of war, the United States Government could find among the producers of these films a number of men quite capable of handling large forces in an expert and effective manner. He goes so far as to suggest that Director Ince, of the New York Motion Picture Company, could control a battle as well as the famous Civil War generals, Grant and Lee, declaring that the staging of "The Battle of Gettysburg" would have tested the abilities of either of these leaders. The qualities of quick decision, versatility and resourcefulness are as necessary to a producer of "big" things as to a military leader, so there may be something in his contention. He might have added that the "property room" of those film firms could furnish enough uniforms and guns to equip a good-sized army.



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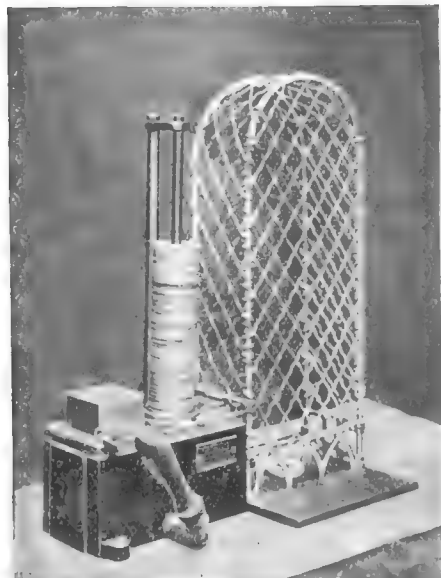
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WORLD OF FINANCE.

The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

STEREOSCOPIC CINEMATOGRAPHY SYNDICATE.

Mr. Justice Astbury heard a motion in the Companies Winding-up Court on Tuesday, February 3rd, to stay proceedings under the Winding-up Order against the Stereoscopic Cinematography Syndicate, Limited.

Mr. Harman, who brought the motion, said the company was incorporated in June, 1912, for developing certain patents. It was a small company, whose shares were nominally 20,000 1s. shares. Of these, 10,750 had been issued, and the directors held 9,025 of them. The petition had been presented by certain judgment creditors whose debt amounted to £176. Owing to circumstances, the company was unable to instruct counsel in time to appear when the petition was heard and the order made. Replying to his lordship, counsel said he had no instructions as to whether his clients were prepared to provide for the debts of the company. He asked that the petition should stand over for a week so that he might find out.

His lordship allowed it to stand over.

THE CLARENDON FILM COMPANY V. DONALD CORNWALLIS.

On Saturday, in the King's Bench Division, Mr. Justice Rowlatt had before him a motion for judgment in the action of the Clarendon Film Company v. Donald Cornwallis.

Mr. C. Rose, for plaintiffs, said this was a motion for judgment in default of defence. January 4th was the last day upon which a defence could have been delivered, but no defence had been delivered, and counsel understood defendant had gone to America. The statement of claim stated that the plaintiffs were the manufacturers of films for cinema shows. The action was for slander and for inducement for breach of contract. The plaintiffs asked for a declaration that they were entitled to produce films without the consent of the defendant, and injunction to restrain the defendant from repeating the slanders or from uttering them to any customers of the company likely to enter into a contract with the plaintiffs to produce them.

His Lordship: Yes; I do not see why you are not entitled to that, with costs.

CLAIM AGAINST BILLPOSTER.

A case arising out of the taking of some photographs in connection with the special performance of "Macbeth," by Mr. Arthur Bouchier and Miss Irene Vanbrugh, at Hieldelberg, came before the Registrar at Bow County Court on Wednesday, when Edmunds and Co., photographers, of High Street, N.E., sued Mr. A. E. Abrahams, billposter and advertising contractor, of Romford Road, Stratford, E., for £4 for photographs.

Mr. Burrows, instructed by Lucas, Mitchell and Lucas, appeared on behalf of plaintiff, and Mr. A. A. Robinson defended.

The evidence showed that in October last a special performance of this film was arranged to be given at the Garrick Theatre. Some blocks were required for the purpose of advertisements in the Sunday

papers, and the defendants supplied some original photographs, from which new ones were to be made. When the photographs arrived they were sent to the Commercial Process Company, but were found to be unsuitable for making blocks from. Another set of photographs was made, but they arrived too late for the Sunday paper for which they were intended. When asked to pay defendants declined, saying that the photographs were useless.

The Registrar upheld this view, and gave judgment for the defendants.

"LAUDER" FILM CASE.

Further reference was made before Mr. Justice Astbury, in the Chancery Division on Friday, February 6th, to the film "Golfing," depicting Harry Lauder and Neil Kenyon, the well-known Scotch comedians, at golf, by Mr. Jenkins, K.C., on a motion in the action of Peacock against Hewitt and the Big "A" Pictures, Limited.

Mr. Jenkins applied for a receiver and manager, and that the plaintiff Peacock be appointed. Mr. Hewitt got a contract from Lauder and Kenyon, by which they were to receive 33½ per cent. of the net profits of the sale or the hire of the film. Mr. Hewitt, who was unable to exploit the matter himself, entered into an agreement whereby Peacock was to finance him. When Peacock asked the defendant Hewitt to produce the film he would not do so. Plaintiff then learned by accident that it was in the possession of the Big "A" Pictures.

Mr. Goldgraber, a director of the company, explained in an affidavit that Hewitt represented himself to the defendant company as the owner and producer of the film, and that under the terms of the agreement with Mr. Peacock he possessed the sole rights of the production as Mr. Peacock was only a financier. He said the original photographic negative had remained in his possession.

His lordship said he thought the film had better be handed over to plaintiff as receiver without prejudice to any question of the defendant's rights. He did not think he could at present appoint a manager.

SEALED ORDERS.

Proceedings in Chancery Division.

In the Chancery Division, on Friday, Mr. Justice Eve had before him a motion on behalf of the plaintiff in the action Raleigh v. the Kinematograph Trading Company, Limited, to restrain the defendants from using the name or title "Sealed Orders" in connection with the sale or letting for hire of any film or moving picture which does not represent the plaintiff's dramatic production.

Mr. Clayton, K.C., for the defendants asked that the motion might stand over for a week to enable his clients to answer the evidence. The plaintiff, said counsel, knew of the advertisements of the defendants' film under this title on January 15th. Defendants' solicitors, on getting the notice of motion, asked for the evidence, and were told it was not ready. They received the affidavits on Wednesday afternoon.

Mr. Maugham, K.C. (for the plaintiff): Will my friend tell me whether it is intended to display this film in the meantime?

Mr. Clayton said he could give no undertaking. His clients were dealers in this film, and since January 15th they had entered into various contracts.

Mr. Maugham said the defendants had been written to by Mr. Raleigh, in January, to the effect that he was the owner of the copyright of the play, and he had given no authority for the use of a cinematograph production closely identified with the play. His case was that people who saw the advertisements would jump to the conclusion that this film was a representation of the well-known play "Sealed Orders," which had been running in London quite recently. The evidence was that the film, when it came over from Holland, bore quite a different name.

His Lordship: Why did you not get your evidence ready?

Mr. Maugham: It was ready as soon as they entered an appearance. There would be no objection to this film if they called it, say, "Orders Under Seal."

His Lordship said it did not seem a case for an interim order. As he understood it, these were not pictures from the play, but pictures from other scenes, which had been dubbed "Sealed Orders." He allowed the matter to stand over for a week.

Bankruptcy

The first meeting of creditors of Percival Drayton Elbourne, picture palace manager, 14, Wellington Street, Gravesend, Kent, was held at 115, High Street, Rochester, on February 11th, when the statement of affairs showed ranking liabilities amounting to £391 1s. 10d. There was one fully secured creditor for £35 odd, and apparently there were no assets whatever. The debtor attributed his failure to his wife's serious illness in 1907, and heavy interest on borrowed moneys, in addition to expenses incurred in keeping his mother and sister. It appeared that in January, 1911, the liabilities exceeded his assets by £118, and the interest on borrowed moneys and losses on law suits amounted to £145 odd. Debtor had also been employed as a music-hall manager at various towns during 1902-1912, and since then at the Popular Picture Palace of Gravesend. Debtor's salaries have ranged from £6 10s. to £2 10s. a week. He admitted knowledge of his financial position in 1907, and he had since contracted debts in the hope that he would be able to pay them. Debtor admitted that he had done a little betting during the last year.

Receiverships.

NEW KINEMATOGRAPH ENTERPRISE, LIMITED.—G. H. Edwards, of 19, Cecil Court, W.C., ceased to act as receiver or manager on January 6, 1914.

PRINGLE'S (ZETLAND ROAD), PICTURE PALACE, LIMITED.—A notice of the appointment of C. Smith, of Exchange Avenue, Bristol, as receiver, on January 27, 1914, under powers contained in first mortgage debentures, dated May 22, 1913, filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

Mortgages and Charges.

NORTHAMPTON THEATRE SYNDICATE, LIMITED.—A memorandum of satisfaction to the extent of £250, on January 10, 1914, of debentures, dated May 7, 1913, securing £10,000, has been filed.

KESWICK ALHAMBRA THEATRE COMPANY, LIMITED.—Particulars of £2,000 debentures, created by resolutions of January 9 and 17, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £200. Property charged: The company's property, present and future, including uncalled capital. No trustees.

WITNEY ELECTRIC THEATRE, LIMITED.—Mortgage debenture, dated January 20, 1914, to secure £400, charged on the company's undertaking and property, present and future, including uncalled capital (subject as to real estate, to the existing charge thereon). Holder: F. J. Buckell, Broad Street, Oxford, and others.

BARNSELY EMPIRE PALACE, LIMITED.—A memorandum of satisfaction in full on December 24, 1913, of mortgage dated November 4, 1908, securing £3,000, has been filed.

NELSON PICTURE THEATRE, LIMITED.—Mortgage, dated January 23, 1914, to secure £3,000, charged on land with Queen's Cinema Theatre thereon, Nelson. Holder: G. Wilkinson, Westwood, Wheatley Carr, Booth, near Nelson.

STANWIX PICTUREDROME, LIMITED.—Debenture, dated January 23, 1914, to secure £30, charged on company's undertaking and property, present and future, including furnishings, fittings, cinematograph machine, seating and scenery, etc., at the Picture Palace, Egremont, Cumberland. Holder: J. M. Beatty, Harraby Green, Carlisle.

STAR KINEMA (FULHAM), LIMITED.—A memorandum of satisfaction in full on January 12, 1914, of mortgage dated July 10, 1913, securing £3,000, has been filed.

THEATRE DE LUXE (HALIFAX), LIMITED.—Debenture, and as collateral security thereto, a mortgage, both dated January 22, 1914, to secure £1,200, charged on company's undertaking and property, present and future, including goodwill, and lands and buildings known as the Hipperholme and Lightcliffe Constitutional Club. Holder: J. Bland, The Hollies, Park Drive, Bradford.

RED HALL PICTURE PALACE COMPANY, LIMITED.—Mortgage and Land Registry Charge on Red Hall Picture Palace, and four shops adjoining, Nos. 7-15, Vanstone Place, Walham Green, S.W. Holder: F. W. Spruce, Roundhay, Leeds.

CLARENCE PICTURE HOUSE (NEWPORT), LIMITED.—Debenture, dated January 21, 1914, to secure £3,000, charged on the company's undertaking and property, present and future, including uncalled capital subject to prior mortgage. Holder: D. W. G. Maddam, 30, Commercial Street, Newport, Mon.

COUNTY VARIETIES, LIMITED.—A memorandum of satisfaction in full, on January 7, 1914, of mortgage dated July 7, 1913 securing £100, has been filed.

LANDORE CINEMA, LIMITED.—Mortgage on land in Neath Road, Landore, Swansea, with a cinematograph hall erected thereon, dated January 19, 1914, to secure all moneys due, or to become due, from the company to the London, City and Midland Bank, Limited, 5, Threadneedle Street, E.C.

DOVER PICTURE PALACE COMPANY, LIMITED.—Particulars of £18,000 debentures, created January 26, 1914, and secured by trust deed of even date, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £9,000 (at 10 per cent. discount). Property charged: Freehold and leasehold land and premises at Dover, and the company's undertaking and property, present and future, including uncalled capital. Trustees: Capital and Counties Bank, Limited, 39, Threadneedle Street, E.C.

ELTHAM CINEMA THEATRE, LIMITED.—Land Registry Charge on land, with premises thereon, in High Street, Eltham, dated January 28, 1914, to secure £250. Holder: Miss E. Elvin, 52, High Street, Sidcup.

BIG "A" FEATURES, LIMITED.—Mortgage debenture, dated January 8, 1914, to secure £500, charged on the company's undertaking and property, present and future. Holder: J. Rockman, 27, Hedson Buildings, Shoreditch.

(Continued on page 791.)

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AMERICAN CO.



The Son of Thomas Gray.—Appealing domestic drama, in which the son of the aged physician finds himself literally torn between an exposure and his father's honour. However, the Courts revoke the old



man's licence, and it is left to fate to bring about a strange settlement. (March 2nd. 952 ft.)

The Miser's Polloy.—As the guardian of his charming niece, the miser resents the attentions of Ben, and intercepts a letter. Found out in his duplicity, the old fellow pleads for pardon and makes the happiness of the couple complete. (March 5th. 990 ft.)

ANDERSON'S FILM AGENCY.

Isn't It Wonderful?—Trick silhouette film, in which the antics of members of the Playtown Circus are very entertaining. (March 2nd. 465 ft.)

CRICKS AND MARTIN.



5th. 485 ft.)

Percy Attends a Masquerade.—Gladys invites Percy, but does not favour his brother's attendance at the ball. The brother discovers the subterfuge, and Percy is compelled to adopt other attire, that of a policeman. His alarming adventures and final capture of a burglar end in a happy reception by all. (March

COSMOPOLITAN.

ITALA.

Foolshead Has Lost a Needle.—A rapid fire comic, in which Foolshead's eye misses the point, and the poor chap comes in for a veritable chevaux de frise of trouble. (March 2nd. 550 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.

The Tattooed Will.—Exciting feature drama. Specially reviewed in THE BIOSCOPE of January 15th, on p. 271. (March 2nd. Three reels.)

FILMS DE PARIS.

In the Land of Roses.—Gaily bedecked by nature, these gardens of Southern France and the beautiful buildings form a splendid scenic. (March 5th. 474 ft.)

ECLAIR.

A.C.A.D.

The Solitary Fort.—Produced with a fascinating background of Arabian life, and a fine drama. Specially reviewed in THE BIOSCOPE of January 29th, on pp. 489-90. (March 2nd. 1,442 ft.)

Love Finds a Way.—Clarice loves the young man over the way, but crusty old uncle disapproves. How the young swain dresses as a cabby, and the subsequent adventures, with the aid of a clever dog as go-between, make a good comedy. (March 5th. 872 ft.)

AMERICAN STANDARD.

Clara's Mysterious Toys.—A wonderful trick picture, in which the paper cuttings thrown into the air by little Clara evolve into a number of fascinating objects. (March 2nd. 327 ft.)

For the Man She Loved.—Cleverly presented feature, in which the wrongful conviction of her lover is most ingeniously proved by his sweetheart. The final dramatic capture of the real thief in the bank is splendidly done. (March 5th. 1,975 ft.)

ECLAIR.



W.A.F.

From Toblach to Misurina.—Coloured scenic of a journey through one of the most wonderful parts of the Alps to the lovely lake of Misurina. One of the most beautiful regions in the world. (March 2nd. 511 ft.)

Funnies in Difficulties.—Chased by the farmer and his hands, Funni ascends a mountain in marvellous time, and descends likewise upon a slab of ice. His final capture of a cooked goose is a comical ending. (March 5th. 455 ft.)

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The Upward Way.—Providence guides an ex-convict to prosperity, but a severe trial comes when a swindler, and former cell mate, exacts silence from Joe and seeks to victimise the minister. The latter's daughter recalls Joe after his exposure of the fraud and confession, to the light of a new love. (March 2nd. 1,050 ft.)



MIRIAM NESBITT.

THE FAMOUS LEADING ACTRESS OF THE EDISON COMPANY.

Enoch and Ezra's First Smoke.—A "real boys" comedy, in which the lads abandon their fishing, and, imitating the gipsies, turn smokers. A vivid series of events of a dramatic nature is ended by the discovery of two very bilious subjects. (March 2nd. 540 ft.)

The Thrifty Janitor.—Imagining that a couple had vacated their apartments for two months, the janitor quietly "relet" the rooms. The return of the love-sick, and their jealousy at certain discoveries provide some entertaining moments. (March 2nd. 700 ft.)

What Shall It Profit a Man?—The unrighteous gains of a swindling mine-owner are discovered by his



wife, who openly denounces him to the electoral voters. His victim hears, and murder, soon imminent, is narrowly averted by the financier's confession. (March 5th. 1,050 ft.)

A Great Metropolitan Newspaper.—By the courtesy of the New York Herald, the wonders of the linotype, typefounding, and the giant presses are cleverly revealed. (March 5th. 950 ft.)

Wanted, a Burglar.—How the Editor of the Corn-town Clarion, after the publication of a "come and help yourself" par, provides a diverting tale of daring. (March 5th. 600 ft.)

ESSANAY.



Sophie's New Foreman.—Alkali Ike, on the farm of Sophie Clutts, puts up with the virago for the sake of her niece, but is finally compelled to marry "the she-devil." (March 2nd. 996 ft.)

Children of the Forest.—An Indian love drama, with a fine rescue of the maid by her sweetheart, and the death of a villain in the flames. (March 2nd. 993 ft.)

Kitty's Knight.—Mike, jealous of Malone, carries off Kitty to the fancy ball, but the arrival of Malone in armour enables the couple to gain first prize and the cash for a necessary licence. (March 2nd. 984 ft.)



MINOR S. WATSON,
of the Essanay Companies.

The Three Gamblers.—Father and son, gamblers alike, in turn become dishonest, and dissipate the money of their firms. Each time Broncho Billy, a professional gamester, nobly helps them out of a scrape, and finally wins Marguerite, the daughter. (March 5th. 1,984 ft.)

Autumn Love.—Kathleen, a widow, is uncertain whether to wed one of her own age or the younger man. A vision of the faithlessness of youth and the nobility of age decides the question. (March 5th. 993 ft.)

EXCELSIOR MOTION PICTURE CO.

FRANCOIS.



Happy Doggies.—An "interest" that will appeal to all lovers of the "friend of mankind." (February 23rd. 260 ft.)

The Brisbane River.—A picturesque run up to the source of this lovely Australian river. We see the great "Henley-on-Brisbane regatta," then the magnificent upper reaches, and finally a

moonlight scene at Silver Rapids. (March 2nd. 370 ft.)

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GAUMONT.



The Curse of Greed.—An admirable drama by the same producer as "In the Clutch of the Apaches," and specially reviewed in THE BIOSCOPE of January 22nd, on pp. 377-9. (March 2nd. 3,635 ft.)

Making Steel, Martin-Siemens's Process.—From the filling of the carrier tanks by magnets to the ultimate discharge of the furnaces, some wonderful insights are given into an intricate process. (March 2nd. 530 ft.)

A Real English Winter.—Star scenic release of the charms of Jesmond Dene under a mantle of snow, the falls fringed with icicles, and sport with toboggan and ski. Ends with a rousing snowball fight. (March 2nd. 410 ft.)

Tiny Tim's First Cigar.—Despite the qualms of conscience, Tim will not give in until he is found by nurse in a comatose condition. He soon realises that pyjamas are but a poor protection. (March 2nd. 390 ft.)

The Little Interviewer.—Her journalist brother, falling ill, little Juliette, after many hours' waiting, succeeds in being asked into the house of the famous author. She artfully remembers all he said, and the "scoop," at first a dramatic surprise, ends in a new and better life for both. (March 5th. 1,176 ft.)

Langouste Fishing.—Many phases of the catching of the crustacean, a species of lobster, are seen in the trapping, handling, and subsequent storage alive until wanted. (March 5th. 370 ft.)

In Dauphiny.—The environs of Grenoble abound in charming views, and we see some of the very best, including a magnificent panorama of the French Alps. (March 5th. 415 ft.)

GENERAL FILM AGENCY.

MILANO.

Padua.—The Market Place, Church of St. Anthony, and other buildings of historic interest are succeeded by the river and canals, forming an excellent scenic. (March 5th. 390 ft.)

Dick as a Clockmaker.—Richard's employer, Mr. Slick, sends him to a turret, then removes the ladder. Dick clings to the hands, and is furiously whirled round, finally falling plump into the midst of an amused crowd. (March 5th. 450 ft.)

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HEPWORTH.



Blind Fate.—Years after a tragic discovery of her father's murder, the sight of the blind girl is restored. She has but one clue to the murderer, but, in an amateur drama, reconstructs the crime, and causes the criminal, whom she suspected to be present, to betray himself. (March 2nd. 2,000 ft.)

Tango Mad.—Rosie has the fever very badly, and tells two suitors to learn, and she will choose the best dancer. They, however, fall in love with their tutors, and now Rosie "hates the horrid Tango." (March 5th. 800 ft.)

A. E. HÜBSCH & CO., LTD.

DEUTSCHE BIOSCOPE.

Farmer Gilles.—Still yearning for the old surroundings, old "Goiles" tries to rear prime porkers in the city house of his "darter," but is finally driven, post-haste, "back to the land." (March 2nd. 932 ft.)

MESSTER.



Under False Suspicion.—Drama of the errors of circumstantial evidence, set amidst lovely

Alpine surroundings, and unfolding a strange tale of a missing note and a guide cleared of a murder charge. (March 2nd. 2,145 ft.)

SASCHA.

The Beautiful Blue Danube.—Quaint towns, castles and buildings are seen to adorn a river which flows through a picturesque country. (March 5th. 380 ft.)

IMPERIAL FILM COMPANY.

MARTIN.

To Save the King.—Despite the ingenious disguises he assumes, the detective is finally trapped by Anarchists. He escapes just in time to avoid the wrecking of the house by an infernal machine, and reaches London in time to save the ruler of a foreign Power. (March 2nd. 2,000 ft.)

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KINETO.

Temples and Religious Ceremonies of Java.—A fascinating "travel," with splendid records of the great temple at Sansit, and an extraordinary spectacular fight with a dragon of huge proportions. (March 2nd. 395 ft.)

Through the Canadian Rockies.—Wonderful scenes taken from the cow-catcher of an express loco. "Our Lady of the Snows" is viewed in a film, in the production of which the operator was almost frozen alive. Artistic and profoundly impressive. (March 5th. 245 ft.)

LUBIN.



Confederates in Crime.—The doings of a criminal gang are the cause of stirring adventures befalling a young journalist. There are two big sensations in the flooding of the cellar to save a bomb outrage, and a desperate running fight between car and motor launch. (March 2nd. 2,290 ft.)

Whose Is It?—Seaside comedy, in which a lost stocking causes much recrimination and the loosening of feminine locks. (March 2nd. 425 ft.)

His Chorus Girl Wife.—His former marriage bars the way toward a new happiness for the minister. His actress wife blackmails him, and accidentally meets with a tragic end. The man is cleared of an accusation, and soon finds comfort in a new life. (March 2nd. 1,056 ft.)



Her Father.—The wreck of a train removes a disolute father, and his daughter Mary is thus left free to wed. The man of her choice, believing her to be among the killed, becomes insane, but recovers from a painful illness to find his sweetheart and his parents by his side. (March 5th. 1,034 ft.)

Melita's Sacrifice.—A dashing cowboy and vacquero drama of the Mexican border. The doings of a villainous gang of Mexicans and the brave sacrifice of the girl Melita are powerful episodes. (March 5th. 1,025 ft.)

A Pill Box Cupid.—By the exchange of two kinds of pills, one anti-fat and the other anti-thin, a comical farce is woven around the doings of two elderly lovers. (March 5th. 500 ft.)

Badly Wanted.—The exploits of a picture producing company, and a joke perpetrated by an actor upon the village constable enable the latter to amass quite a respectable amount in "backsheish." (March 5th. 608 ft.)

Hydraulic Works on the Adda.—The enormous extent of an Italian engineering triumph is revealed, and a look at the highest one-arch bridge in the world. (March 5th. 370 ft.)

M.P. SALES AGENCY

BIOGRAPH.



1,022 ft.)

The Bartered Crown.—The heart-rending struggles of a little lace-maker come to a climax when she is compelled to negotiate the sale of her hair for the sake of a crippled sister. How a romantic young man insists upon also having the head ends the troubles of Mina. (March 2nd.

A Dutch Gold Mine.—A deal in horses, and the rumour of a gold strike enable Hans to clear out, with the horse-dealer, first-class express. (March 2nd. 795 ft.)

Concentration.—A loving mother's lesson, the result of the ways of her departed husband, is seen embodied in use of a magnifying glass. The boy complete's his father's invention, and his brother learns, through suffering, the true worth of work. (March 5th. 1,071 ft.)

Oh! Sammy.—How Sam evades marriage with old Einstein's spinster daughter makes a good comedy. (March 5th. 422 ft.)

Won Through a Medium.—Spiritualism is invoked as a means to frighten an objectionable suitor, whom the lovers soon perceive to vanish vivace prestissimo. (March 5th. 403 ft.)

FILM D'ART.

Fools and Their Money.—The adventures of Butterworth, a stonemason, when he comes into a huge fortune, come to an amusing climax when they arrive at their big hotel. Society has "a good run" until Mrs. Butterworth takes a hand, and settles matters in a dramatic way. (March 2nd. 3,103 ft.)

MONO.

The Girl at the Cash Desk.—A pretty cashier brings much business to the café proprietor, until the customers learn that they have been just a little deceived. (March 2nd. 673 ft.)

He Advertised.—And got unexpected "results." An up-to-date comedy, with a humorous moral. (March 5th. 508 ft.)

WELT.

The Wax Candle Industry.—Film of a variety of processes, involving the use of clever moulding, and other unique machinery. (March 5th. 490 ft.)

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His Indian Brother.—The honour of his sister is betrayed, and Big Heart learns of the man's attentions to his Indian friend's sweetheart. The girl is rescued, and the villain is lured to a sudden and violent end. (March 2nd. 1,627 ft.)

Talcum Powder.—Industrial, showing the procuring and preparation of a useful magnesium silicate. (March 2nd. 423 ft.)

An Unseen Terror.—As the result of an interest in criminology, a youth is enabled to track down the murderers of his father. The girl is thus awakened to



the fact that her sweetheart's theorising has enabled a useful mission. (March 5th. 2,072 ft.)

NEW AGENCY FILM CO.

AMBROSIO.

How Tweedledum Became Comic Actor.—His trepidity when he followed, in a motley garb, his innamorata upon the stage, proved a signal success. The great little man made the house roar by interrupting the scene. (March 2nd. 610 ft.)

The Province of Madrid.—Clear and well finished views of the sights of Spain's fair capital. (March 2nd. 355 ft.)

NAPOLI.

The Two Consciences.—The first of a new brand, staged in the lovely environs of Naples, and a stirring romance of peasant life. (March 5th. 2,040 ft.)

NEW AGENCY.

The Argentine Tango and Brazilian Matichiche.—Two of the latest dance crazes, the steps being shown in detail by two noted Continental artistes. (March 5th. 420 ft.)

SVEA.

Artistic Casting.—Exceptional educational subject, showing the processes necessary to the completion of huge bronze statuary. (March 5th. 376 ft.)

NEW MAJESTIC FILM CO.

MAJESTIC.



One Round O'Brien's Flirtation.—Through dalliance with a maiden fair, the plans of O'Brien and his sparring partner "gang agley," and he receives what was an unexpected present, from the left, and loses the match. (March 2nd. 997 ft.)

For His Loved One.—Spurred by the knowledge of his wife's illness, and an impending accusation, the auto-racer, in a sensational drama, evades arrest and wins a race at break-neck speed. (March 5th. 934 ft.)

RELIANCE.



The Smuggler's Sister.—Jack, a member of a gang, stands by the mounted policeman, his sister's sweetheart, when trouble comes. The men bind the two up, and the girl goes for help, which arrives only in time to save their lives from a terrific fire. (March 2nd. 979 ft.)

The Disguise.—Mysterious jewel thefts cause a girl friend to be accused. By chance she hears, one night, stealthy steps, and sees a burglar enter the house. A thrilling *finale* comes when John, a visitor, shoots the man, who is really the girl's step-father and a supposed invalid. (March 5th. 984 ft.)

NORDISK FILM CO.



In the Consul's Uniform.—An ingeniously written comedy, with many farcical happenings, consequent upon the butler being called upon to impersonate his master, the latter being absent when a foreign Prince arrives. The finale is most effective. (March 2nd. 2,650 ft.)

Murder Will Out.—An endeavour upon the part of two Lotharios to go for a day with other ladies gives rise to a series of ludicrous events. (March 2nd. 910 ft.)

The Bavarian Highlands.—River and mountain scenery, noisy falls and silent pines are viewed away from the beaten track of the tourist. (March 2nd. 282 ft.)

PATHÉ FRÈRES

A.K.

The Mistake of Her Life.—Disillusioned by the misdeeds of her husband, a broken hearted woman returns home, and, on the cliff tops, finds her aged father. He curses her for her folly, and she falls over the cliff. Her former lover finds her, and she receives a father's pardon ere she passes away. (March 1st. 1,975 ft.)

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The White Rose.—The test planned for a husband's virtue is foiled by his asking a friend to meet the lady. His wife's sceptical friend is more than surprised at the outcome. (March 1st. 1,000 ft.)

From Pen to Pickaxe.—Unsuccessful in obtaining a post at the college, Paul is compelled to labour in the streets, but a lucky legacy clears matters up. (March 5th. 975 ft.)

CHICAGO.

The Sheriff's Reward.—As the result of the sheriff's love, the school teacher finds herself compelled to consider a previous marriage, but the death of a bandit, the woman's husband, enables the sheriff to claim his reward. (March 1st. 572 ft.)

An Equine Hero.—Tom sends his clever horse for letters. Bandits intercept the animal, and Tom, later, walks into an ambush. The robbers tie him to the railway track, but the horse liberates his master, and enables a sensational chase and capture. (March 5th. 850 ft.)

COMICA.

Man and Maid.—In his endeavours to follow up his hated rival in disguise, the over zealous suitor gets ejected, falls upon a horse below, and is finally arrested for horse stealing. (March 5th. 450 ft.)

IMPERIUM.

In French Guiana, West Africa.—A journey up the valley of the Santa reveals luxuriant forests, noble hills, and a series of magnificent falls and rapids. (March 5th. 400 ft.)

NIZZA.

A Jolly Good Pal.—After an eventful night, Marcel is refused admittance. His friend takes him home, but they are compelled to sleep upon the window sill, and suffer a rude awakening. (March 5th. 450 ft.)

PATHECOLOR.

The Three-Mile Limit.—By utilising the knowledge of an unrepented English law, a couple are enabled to elope in a fishing boat and carry through a marriage just outside the legal limit, despite an exciting chase by an irate father. (March 1st. 1,050 ft.)

On the Coast of the Black Sea.—A beautiful "scenic" of a visit to Sotschi and its environs, ending with wonderful views of a stormy night on the Black Sea. (March 1st. 350 ft.)

The Beauties of France.—The picturesque town of Quimperle is seen on a market day, a quaint farm, and *sabotiers* at work fashioning the Breton foot gear in the depths of the forest. (March 5th. 300 ft.)

PATHE.

Waffles Has a Lucky Escape.—An amusing comedy of Parisian life, adapted from "La Famille Boléro," in which Prince, as Adolphe Petit Fre, gets into such a perplexing situation that the solution comes as a delightful and very humorous surprise. (March 1st. 2,350 ft.)

TANAGRA.

The Secret of the Black Mask.—In order to save her father's name, Helene performs as a masked dancer, but is recognised, through a ring, by a wealthy suitor. The Count, her former enemy, kidnaps her, but the younger man effects a clever rescue and kills his rival in a very sensational duel. (March 5th. 2,400 ft.)

PHCENIX.

When Pimple Was Young.—His first sweetheart furnishes the reason for events leading up to an elopement. The romantic secret wedding, and subsequent housekeeping and squabbles, are very funny. (March 2nd. 950 ft.)

PREMIER.

Pataclet's Vice.—Enjoined by his faddist uncle to forego smoking, the comical chap resorts to all manner of expedients in order to enjoy a quiet whiff. (March 5th. 609 ft.)

R. PRIEUR & CO., LTD.

AMMEX.

Her Bother's Pard.—Graphic delineations of life in a gold mining area, stern fights between miners and Mexican plotters, and the evils of cupidity. A powerful series of incidents. (March 2nd. 2,360 ft.)

BLACHE.

Hopes of Belinda.—"Longing for someone to love her," poor Belinda makes use of her mistress's clothes and finery. Such a muddle ensues that the girl is compelled to confess in order to straighten things out. (March 5th. 606 ft.)

PARISIEN.

Badigeon Wins a Reward.—An amusing little farce, which deliciously tilts at the ease with which decorations are obtainable in a certain city. (March 2nd. 585 ft.)

ROSENBERG.

DANMARK.

The Heart Specialist.—Farical comedy, with a distinctly Gallic flavour. The doings of the "specialist" causes such ludicrous happenings and so many amours that an inexplicable tangle ensues. The episode of the cupboards, if not exactly new, gives rise to many comical moments. (March 2nd. 2,550 ft.)

THANHOUSER.



A Silver Tongued Orator.—The power of speech, "as per advertisements," so fascinates a grocer's assistant, that he sacrifices all, even his best girl, and finally becomes an orator (in the park). (March 2nd. 1,026 ft.)

The Blight of Wealth.—The owner of an up-to-date quarry, views of which form a fine portion of the release, saves the life of a lady visitor. How, in after life, she enables him to begin a new life, forms a fascinating story. A great duel scene is included. (March 5th. 2,018 ft.)

PRINCESS.

The Campaign Manageress.—Through taking the place of her father, the Editor, Muriel is enabled to bait the election opponent of her lover. How the fellow's threats are ignominiously exposed by a mere girl gives a splendid comedy foil to the drama. (March 2nd. 997 ft.)

SELIG POLYSCOPE CO.



The Crook's Revenge.—Sensational "feature" of life in the underworld, a sustained interest, and a fine scene, one of many, in which the judge, unknowingly, sentences his own son to a long term of imprisonment. (March 2nd. 2,900 ft.)

Cupid in the Cowcamp.—The desire for matrimony, inspired by the success of a fellow rancher, brings two cowboys under the claws of confidence men who have issued a bogus "ad." How one of the galoos interviews the "wealthy widow" and confederates ends a good story. (March 2nd. 1,121 ft.)

I Hear Her Calling Me.—An obvious heart appeal forms the basis of the story, which tells of a lost wife, a search for distraction on the part of the husband,



and, as in a certain beautiful song, the voice of the departed ever present, ever remembered. (March 5th. 1,018 ft.)

A Message from Home.—By means of a message written, in the hope of a discovery, on the door of a freight car, a girl is enabled to welcome back and save the honour of her tramp lover. Her father, the judge, has also the satisfaction of sentencing the real culprits. (March 5th. 1,042 ft.)

Schoolmarm's Shooting Match.—The dainty little schoolmistress, by her arrival in a place of feud and fighting, effects such a change that the bachelors are at last forced to realise their own folly. (March 5th. 736 ft.)

G. SERRA.



CINES.



A Multi-Millionaire's Caprice.—The remarkable romance of a race across Rome for a huge stake, and to be in a direct line. Some amazing adventures are included and a charming love story. (March 2nd. 2,980 ft.)

Bidoni Between Two Fires.—As an officer's orderly and the victim of the skirmishes of a cook, who objects to his love for the maid-servant, Bidoni realises that he is in a difficult and anxious position. (March 2nd. 494 ft.)

Verona.—The famous town associated with Shakespeare's greatest love romance, is noted for its ancient grandeur, and forms the nucleus of an engrossing scene picture. (March 2nd. 418 ft.)

Out of the Ruins.—Reissue of a capital drama, the story of a child lost through an earthquake, and miraculously recovered after many years by the recognition of a doll. (March 5th. 839 ft.)

Bloomer's Fair Unknown.—In love with ladies of the stage, poor amorous Bloomer answers an anonymous letter. The result, and the crowd of ladies, including Mrs. Bloomer, who arrive at the café, is a more than merely funny episode. (March 5th. 839 ft.)

Bashful Mr. Pyp.—Through inditing an epistle of love, which reaches the wrong hands, the bashful clerk is tormented by the cook, and finally has to propose for the sake of peace. (March 5th. 1,021 ft.)

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Daily Express—"The production is a delightful pastoral romance of ancient Rome and some of the scenes are perfect gems of photography, and the well arranged contest in the arena showing Nero applauding the gladiators is a triumph of realism."

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Cinema—"The arena scene is most stupendous and stands on a par with 'Quo Vadis?'"



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THE TRANS-ATLANTIC TIMES made its first appearance last Thursday. It was shown at the Park Cinema, Upton Park, and at the Lion Cinema, Leytonstone.

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THE GIRL AND THE TIGER

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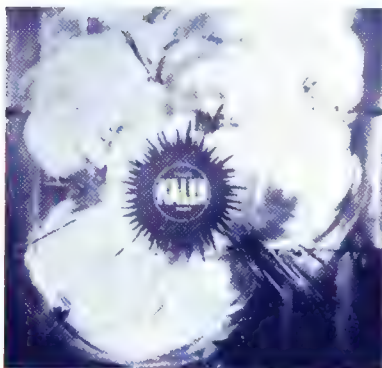
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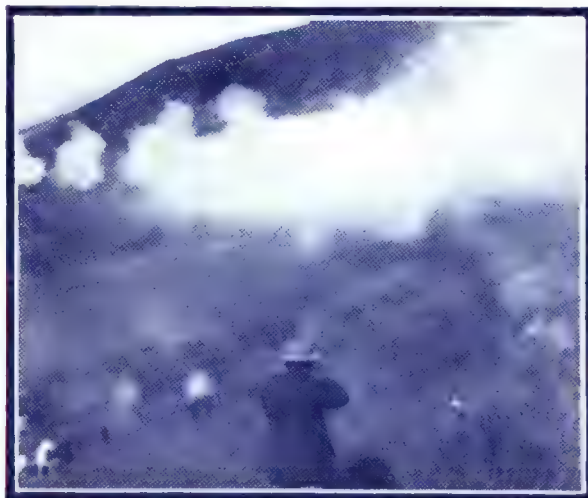
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The Cowboy Magnate.—A right royal welcome greets the arrival of the magnate at the ranch with his young bride. She soon recoils from the hardships of the drought, but her experiences in the city drive her back to the forgiving husband, who awaits her. (March 5th. 2,005 ft.)

CRYSTAL.

Baldy Belmont Wants a Wife.—Because he cannot bear the sight of her face, Baldy loses an heiress, while his chum marries her, not for her money but for her cooking. (March 2nd. 550 ft.)

Oh! You Pearl.—A stolen letter brings an adventurer to the house of a magnate. His cool reception from the daughter, and a subsequent happening, cause him to vamoose, and enable the beginning of a love story. (March 5th. 600 ft.)

FRONTIER.

Curing the Doctor.—The medico's scheme to get a rival out of the way goes astray, and, to his chagrin, he discovers that a third suitor has got the girl. (March 2nd. 990 ft.)

The Brute.—Western story of a woman's love for a gambler husband. She saves him from the miners he has cheated, and, later, from the clutches of an infuriated man. He then proves the possession of a true manhood. (March 5th. 1,005 ft.)

IMP.



Jane, of Motheaton Farm.—A delightful burlesque, wherein the brave sailor lad, despite the machinations of a murder bureau, arrives home in time to pay off the mortgage upon the family gramophone. (March 2nd. 960 ft.)

Stolen Love.—Deserting her fisherman lover, a girl goes to the city. Her marriage ends in disaster. She returns to her native place, and one day sees a quarrel in a boat. She recognises the man, and shoots, her husband being killed in order to save her former lover. (March 2nd. 960 ft.)

On Pine Mountain.—The new landowner, a millionaire, turns out the tenant holders. A scheme by a secret society is frustrated by a young mountaineer, who saves the landowner's life and pleads for the tenants, who are allowed to return to their homes. (March 5th. 970 ft.)

Levi and McGuinness Run for Office.—Continuing a row between their sons, the rival candidates for aldermanic honours attempt to settle matters in the ring, but end in a quiet cell. (March 5th. 1,000 ft.)

JOKER.

Almost an Actress.—The troubles of two would-be picture producers with a stage-struck village girl, the local fire brigade, and the villagers, form an amusing tale of many troubles. (March 2nd. 895 ft.)

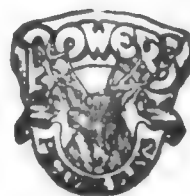
NESTOR.



The Simple Life.—Sidney invites the members of the Bachelors' Club to his new country house. He tries to pass off his pretty wife as the housekeeper, but the boys plan a clever ruse, which reveals the truth. (March 2nd. 650 ft.)

The Two Kids.—Telegraphic abbreviations cause consternation, and a wild excitement ensues until it is realised that the "kids" referred to were of the bearded ruminant species. (March 5th. 1,005 ft.)

POWERS



The Escape.—Mistaken for a revenue officer in disguise, an artist is shanghaied by the gang. A terrific fight ensues in the sea, but he escapes, and afterwards becomes the friend of the smuggler chief, who saves his child's life. (March 2nd. 890 ft.)

From Mine to Mint.—A tour, which begins at the entrance of the Gem shaft, 21,000 ft. deep, and ends in a look round the famous U.S.A. Mint at Denver. (March 5th. 630 ft.)

VICTOR.

His Wife's Child.—Miss Florence Lawrence plays the leading part in a drama which shows an unfortunate marriage, and the wife's elopement with another man. How the husband finds his daughter the tool of crooks, rescues her, and ends the story in dramatic fashion. (March 2nd. 1,985 ft.)

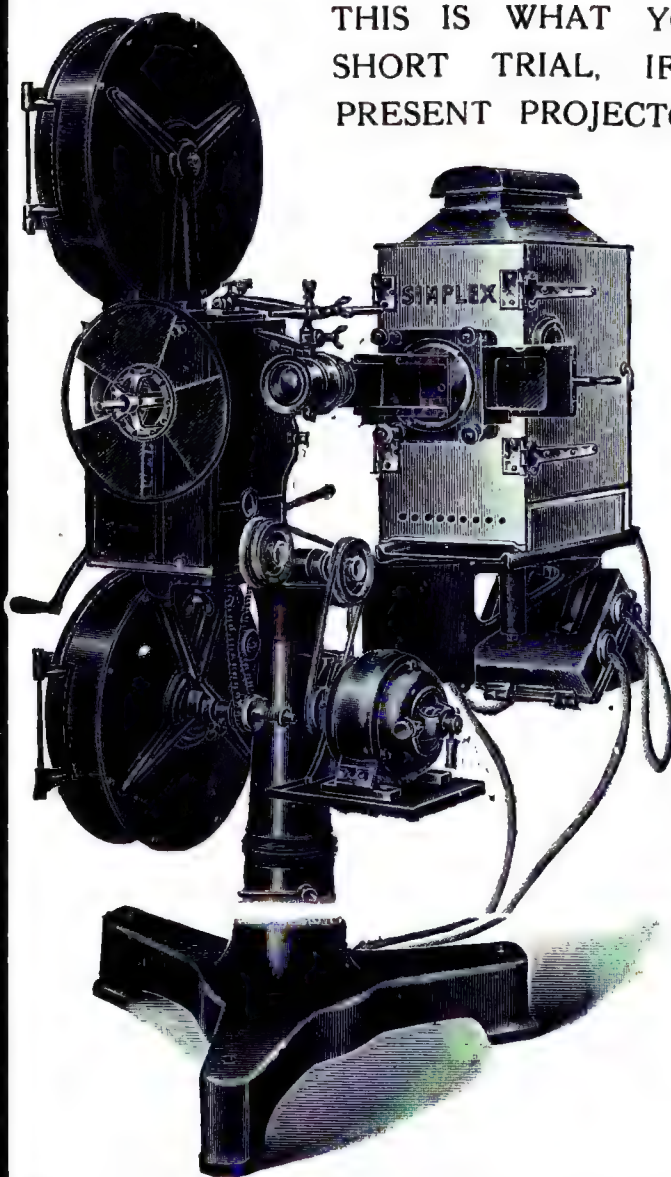
The Ring of Sorrow.—Thinking the ring of her daughter's dead lover unlucky, the mother throws it away. It falls into hands of one who subsequently proves an admirable suitor for the hand of the girl. (March 5th. 975 ft.)

REX.

The Thumb Print.—Drama of Western industrial life. The foreman, by the discovery of a thumb print upon the wheel of the quarry pumps, is enabled to track down a miscreant. Some exciting incidents and a tragedy are witnessed. (March 1st. 700 ft.)

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ITALA.

Foolshead Has Lost a Needle.—Special reissue of one of the most comical of the Foolshead episodes, in which all his efforts to dislodge the offending piece of steel are frustrated by weird happenings. (March 2nd. 550 ft.)

UNIVERSAL FILM CO., LTD.

HERON.

Visit of the British Fleet to Barcelona.—Panoramic view of the port, the entry of the fleet, and a salute from the famous "Collingwood;" then we take a tour of the battleships. The departure, the rough seas, and the fading sunlight form a striking *finale* to a delightful "interest." (March 5th. 380 ft.)

URBANORA.

Quits.—Finely played domestic drama of life among the poor, and how Bill, the workman, repays the saving of his child's life by offering his life's blood as the means toward the recovery of his friend, the doctor. (March 4th. 1,595 ft.)

Dupin as a Carter.—In order to please the father of his latest girl, Dupin, dressed *à-la-mode*, takes up the duties of a carter. His feats, engineering the equipage through the city, are capped by a ludicrous accident. (March 4th. 550 ft.)

Manufacturing Corsets.—An interest, taken by the courtesy of the makers of "C.B.'s," and revealing many ingenious methods. (March 4th. 450 ft.)

VITAGRAPH.



— **The Diver.**—Feature drama, with a sensational scene at Niagara Falls. Specially reviewed in THE BIOSCOPE of January 22nd, on p. 375. (March 2nd. 1,542 ft.)

An Elopement at Home.—By an ingenious plan, an irate father is locked in his room while the bride and bridegroom are married by his enemy, the judge, who lives next door. (March 2nd. 1,007 ft.)

The Right Man.—A drama based upon a financial boom, in which a lover, at first scorned by the girl, is eventually seen to be the only one for her. (March 2nd. 977 ft.)

The Price of Thoughtlessness.—Story which points a moral to the dangers that beset us in every-day life. (March 5th. 784 ft.)

The Canals of Venice.—The most picturesque of all fair Italia, with the wonderful Palace of the Doges, St. Mark's, and many other famous buildings. (March 5th. 236 ft.)

His Last Fight.—An ex-champion of the ring goes to sea under a villainous captain. A young couple, shipwrecked, are picked up, and the captain forces



himself upon the girl. The ex-fighter pluckily holds the man and his gang at bay, enables an escape, then falls dead. (March 5th. 967 ft.)

Thieves.—How a poor wanderer was enabled to repay a kindness through his detection of a fraud, and compelling a base woman to burn the wrong will, is shown in a well played drama. (March 5th. 1,007 ft.)

WESTERN IMPORT CO.

BRONCHO.

The War Correspondent.—Captured by the troops, Tom is put into the guard-house. A friend of former days helps him by telegraphing the great news to his paper, and Tom is handsomely rewarded on his return to claim his bride. (March 5th. 2,048 ft.)

DOMINO.

The Ghost.—An Irish production of a fine quality, telling the dream of Tim O'Grath, a vision which causes such a revolution in his ways and such a horror of "the cratur" that Father Daley has no difficulty, at all, at all, in gaining a convert. (March 2nd. 1,958 ft.)

KEYSTONE.

A Healthy Neighbourhood.—This is such an evident fact that the doctor is forced to hire a tough to scatter banana skins. A fine crop of cases follows. (March 2nd. 998 ft.)

Wine.—Interesting industrial of the vineyard, and the processes by which the juice of Bacchus is evolved from the grape. (March 2nd. 515 ft.)

Love Sickness at Sea.—Mr. Short, a rival, follows Mabel and Mr. Trala aboard the ship, and, with the connivance of the crew, gives Mr. Trala a tremulous, tottering time. (March 5th. 1,016 ft.)

The Milk We Drink.—A novelty in industrial subjects, and an important subject. (March 5th. 397 ft.)

FILM RELEASES.

THIS WEEK, NEXT WEEK,
AND THE WEEK AFTER.
FEB. 15th to MAR. 7th.

ABBREVIATIONS: B, Biblical; C, Comedy; Com, Comic; D, Drama; E, Educational; G, Gymnastic; I, Industrial; Spec, Spectacular; S, Scenic; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

AMERICAN CO. (LONDON) LTD.

193, Wardour Street, W.

Regent 4581.

Amfcolo, London.

"FLYING A."

	Des.	Feet.	Date.
Personal Magnetism.....	C	960	Feb. 16
Fate's Round-up.....	D	983	— 16
The Shriner's Daughter.....	D	1995	— 19
Rose of San Juan.....	D	995	— 23
The Power of Light.....	D	1990	— 26
The Son of Thomas Gray.....	D	952	Mar. 2
The Miser's Policy.....	D	990	— 5

COSMOPOLITAN FILM CO., LTD.,

Gerrard Street, W.

Regent 3131.

Filmotan, London.

DART.

	Des.	Feet.	Date.
Captured by Consent.....	C	500	Feb. 16

LUNA.

For Another's Sin.....	D	2800	Feb. 16
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ANDERSON'S FILM AGENCY, LTD.,

52, Rupert Street, W.

ARMSTRONG.

Isn't It Wonderful.....	Tr	465	Mar. 2
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PHOEBUS.

Tonto as Cook.....	Com	390	Feb. 16
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URANUS.

3 x 1 = 1.....	Com	870	Feb. 23
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CLARENDON.

Clarendon Film Co., 187, 189, Wardour Street, W.

Regent 4526.

Clarifilm, London.

When Mother is Ill.....	Com	515	Feb. 16
Gigantic Marionettes.....	Tr	370	— 23

CRICKS & MARTIN

Kinematograph House, 101, Wardour Street, W.

City 621.

Biolesque, London.

Selina's Fight for Freedom.....	Com	500	Feb. 19
Bertie Buys a Caretaker.....	Com	425	— 26
Percy Attends a Masquerade.....	C	485	Mar. 5

DAVISON'S FILM SALES AGENCY.

151-3, Wardour Street, W.

Regent 4985.

Dafilsage, London.

B. and C.

A Fiend and His Friends.....	D	2500	Feb. 16
Lieut. Daring, the Aerial Scout.....	D	1716	— 19
Just in Time.....	D	1210	— 23
The Tattooed Will.....	D	3 reels	Mar. 2

FILMS DE PARIS.

In the Land of Roses.....	S	474	Mar. 5
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I. & E.

Holland: The Isle of Walcheren.....	S	316	Feb. 26
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SPECIAL.

With the Aid of the Police.....	Com	465	Feb. 19
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ECLAIR FILM CO., LTD.**12, Moor Street, Cambridge Circus, W.**

Regent 630.

Cineparlon, London.

A.C.A.D.

	Des.	Feet.	Date.
The Horrors of War.....	D	4310	Exclus.
The Solitary Fort.....	D	1442	Mar. 2
Love Finds a Way.....	C	872	— 5

AMERICAN STANDARD.

When Light Came Back.....	D	2007	Feb. 19
Policeman O'Roon.....	D	2000	— 23
Clara's Mysterious Toys.....	Tr	327	Mar. 2
For the Man She Loved.....	D	1975	— 5

ECLAIR.

Tragedy of the Cameo.....	D	1990	Feb. 16
Willy and the Beggar.....	Com	610	— 16
Jane's Narrow Escape.....	Com	542	— 16
Gorges of the Bourne.....	S	490	— 19
The Snare.....	C	615	— 19
Softy and the Mad Woman.....	Com	680	— 23
Funnicus in Difficulties.....	Com	455	Mar. 5

SAVOIA.

Jealousy and Kindness.....	D	2015	Feb. 26
Love of Hunting.....	Com	630	— 26

SCIENTIA.

Bees.....	E	540	Feb. 16
In Ceylon.....	S	380	— 23

W.A.F.

From Toblach to Misurina.....	S	511	Mar. 2
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EDISON,**25, Clerkenwell Road, E.C.**

Holborn 5050.

Randomly, London.

A Wilful Collen's Way.....	D	970	Feb. 16
His Nephew's Scheme.....	C	1000	— 16
A Royal Romance.....	D	1020	— 16
Getting a Patient.....	C	700	— 19
Elsie, the Forester's Daughter.....	D	1000	— 19
Nora's Boarders.....	C	1020	— 23
The Actress.....	D	1050	— 23
The Girl in the Houseboat.....	C	990	— 26
The Foreman's Treachery.....	D	2000	— 26
The Upward Way.....	D	1050	Mar. 2
Enoch and Ezra's First Smoke...Com		540	— 2
The Thrifty Janitor.....	C	700	— 2
What Shall it Profit a Man?.....	D	1050	— 5
A Great Metropolitan Newspaper...E		950	— 5
Wanted, a Burglar.....	C	600	— 5

ESSANAY.**H. A. Spoor, 148, Charing Cross Road, W.C.**

City 2129.

Essafilm, London.

The Cowboy Samaritan.....	D	994	Feb. 16
Sophie's Hero.....	C	996	— 16
Dollars, Pounds, Sense.....	C	988	— 16
The Brand of Evil.....	D	2000	— 19
Broncho Billy's First Arrest.....	L	996	— 19
Making Good.....	Com	996	— 19
The Little Substitute.....	D	982	— 23
The Naming of the Rawhide Queen	D	994	— 23
The Usual Way.....	Com	996	— 23
The End of a Circle.....	D	2000	— 26
Quicksands of Sin.....	D	964	— 26
A Woman Scorned.....	C.D.	984	— 26

	Des.	Feet.	Date.
Sophie's New Foreman.....	C	996	Mar. 2
Children of the Forest.....	D	993	— 2
Kitty's Knight.....	C	984	— 2
The Three Gamblers.....	D	1984	— 5
Autumn Love.....	D	993	— 5

EXCELSIOR M.P. CO.,**213, Shaftesbury Avenue, W.****FRANCOIS.**

Happy Doggies.....	Sp	260	Feb. 23
The Brisbane River.....	S	370	Mar. 2

GAUMONT,**Chrono House, Sherwood Street, W.**

Gerrard 5900-7-8.

Chronophon, London.

The Better Man.....	D	2500	Feb. 16
Scottish Scenery.....	S	390	— 16
Making Bessemer Steel.....	E	595	— 16
Nimbo's First Appearance.....	Com	645	— 16
The Perfect Slavey.....	C	1245	— 19
Lakes of the Pyrenees.....	S	390	— 19
Three Geese.....	Com	774	— 19
St. Valentine's Sabots.....	C.D	1030	— 23
Marraked, Morocco.....	S	290	— 23
Marvels of the Invisible World.....	E	330	— 23
The Villa by the River.....	C	785	— 26
Zurich.....	S	330	— 26
Courting Death.....	D	1300	— 26
Across the French Jura.....	S	395	— 26
The Curse of Greed.....	D	3635	Mar. 2
Making Steel: Martin-Siemen's Process	E	530	— 2
A Real English Winter.....	S	410	— 2
Tiny Tim's first Cigar.....	Com	—	— 2
The Little Interviewer.....	D	1176	— 5
Langouste Fishing.....	E	370	— 5
In Dauphiny.....	S	415	— 5

GENERAL FILM AGENCY, LTD.,**53, Dean Street, Shaftesbury Avenue, W.**

Gerrard 94.

Wilgrams, London.

MILANO.

The Island of Vengeance.....	D	2200	Feb. 26
Dick at the Seaside.....	Com	470	— 26
In the Corniche Alps.....	S	320	— 26
Dick as Clockmaker.....	Com	450	Mar. 5
Padua.....	S	390	— 5

RAMO.

"Cards".....	D	2850	Feb. 19
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HEPWORTH,**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptoic, London.

Justice.....	D	3400	Exclus.
A Throw of the Dice.....	D	1975	Feb. 16
Highwayman Hal.....	Com	1000	— 19
A Price on His Head.....	D	1900	— 23
On a False Scent.....	Com	650	— 26
Hawkeye Meets His Match.....	Com	650	— 26
Blind Fate.....	D	2000	Mar. 2
Tango Mad.....	Com	800	— 5

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Gerrard 9254.

Aphrodite, London.

DEUTSCHE BIOSCOPE.

	Des.	Feet.	Date.
Farmer Giles.....	C	932	Mar. 2

ENSIGN.

A Ride Through Malta.....	S	265	Feb. 19
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EXPRESS.

On the Lofoten Railway.....	S	360	Feb. 26
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HUBSCH

Winkle and His Wife.....	Com	700	Feb. 23
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MESSTER.

A Military Impostor.....	C	1140	Feb. 19
Threads of Destiny.....	D	2377	— 23
Under False Suspicion.....	D	2145	Mar. 2

SASCHA.

The Beautiful Danube.....	S	380	Mar. 5
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S.M.B.H.

A Tell-tale Photograph.....	D	2012	Feb. 16
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IMPERIAL FILM CO., LTD.,**100, Charing Cross Road, W.C.**

Regent 3452.

Imperial, Oz, London.

MARTIN.

To Save the King.....	D	955	Mar. 2
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KINETO,**80-2, Wardour Street, W.**

Central 6730.

Kinetonia, London.

Customs of Bali (Java).....	Int	350	Feb. 19
A Little Fowl Play.....	Int	325	— 22
Construction of a Four Cylinder Engine.....	E	745	— 26
Temples and Religious Ceremonies of Java.....	S	395	Mar. 2
Through the Canadian Rockies.....	S	245	— 5

LUBIN CO.,**Head European Office: 4, New Compton Street, W.C.**

Gerrard 1262.

The Sea Eternal.....	D	2076	Feb. 16
Her First Offence.....	D	1035	— 16
A Disastrous Bet.....	C	626	— 16
The Mirror of Death.....	D	1024	— 19
Just Nobody.....	D	1028	— 19
The New Maid.....	C	512	— 19
Love and Trouble.....	C	404	— 19
From Out the Flood.....	D	1995	— 23
Cissie's Little Way.....	C	1042	— 23
Trimming a Boob.....	Com	352	— 23
The Scapegrace.....	D	1027	— 26
A Husband's Awakening.....	D	1029	— 26
A Widow's Wiles.....	C	678	— 26
A Surprise for Four.....	Com	451	— 26
Confederates in Crime.....	D	2290	Mar. 2
Whose is It?.....	Com	425	— 2
His Chorus Girl Wife.....	D	1056	— 2
Her Father.....	D	1034	— 5
Melita's Sacrifice.....	D	1025	— 5
A Pill Box Curid.....	C	500	— 5
Badly Wanted.....	Com	608	— 5
Hydraulic Works on the Adda.....	S	370	— 5

M.P. SALES AGENCY, LTD.,**88, Wardour Street, W.**

City 648.

Kalubio, London.

ARROW.

	Des.	Feet.	Date.
Won by Cooking.....	C	1021	Feb. 16
The Amateur Photographer.....	C	849	— 23

BIOGRAPH.

The Club Cure.....	C	391	Feb. 16
His Trust.....	D	2075	— 16
The Abandoned Will.....	D	1044	— 19
Her Mother Interferes.....	C	605	— 19
A Motor Cycle Elopement.....	C	380	— 23
The Three Sisters.....	D	1031	— 23
The Mystery of the Mill.....	C	287	— 26
Conscience.....	D	1033	— 26
The Bartered Crown.....	D	1022	Mar. 2
A Dutch Gold Mine.....	C	795	— 2
Concentration.....	D	1071	— 5
Oh! Sammy!.....	Com	422	— 5
Won Through a Medium.....	C	493	— 5

FILM D'ART.

Fools and Their Money.....	C.D	3103	Mar. 2
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KALEM.

The Strike.....	D	1056	Feb. 16
The Cave Men's War.....	D	2089	— 19
The Padrone's Plot.....	D	2145	— 23
The Invisible Foe.....	D	1070	— 23
The Rajah's Jewels.....	D	1242	— 26
Her Indian Brother.....	D	1027	Mar. 2
Talcum Powder.....	E	423	— 2
An Unseen Terror.....	D	2072	— 5

MINERVA.

The Wreckers.....	D	2518	Feb. 26
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MONO.

The Girl at the Cash Desk.....	C	673	Mar. 2
He Advertised!.....	Com	508	— 5

SEARCHLIGHT.

Rock, Sea and Sky in Cornwall.....	S	597	Feb. 26
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SPECIAL.

The Opossum.....	S	361	Feb. 26
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WELT.

In the Walliser Alps.....	S	287	Feb. 16
The Beautiful Banks of the Rhine.....	S	320	— 19
The Wax Candle Industry.....	E	490	Mar. 5

NATURAL COLOR KINE CO., LTD.,**Wardour Street, W.**

City 3976.

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Robin Hood.....	D	3 reel	Current
Sunsets in Egypt.....	S	—	—
The Fish and the Ring.....	Fairy D	—	—
The Tempter.....	D	—	—
Love and War in Toyland.....	F.D	—	—
The Lost Collar Stud.....	Com	1 reel	—
Everlasting Flowers.....	E	—	—
Pets in Fur and Feather.....	E	—	—
Winter Pastimes, Swiss Alps.....	S	—	—
The Story of the Wasp.....	E	—	—
Visit of Wild West Show to Los Angeles.....	I	—	—
Cambridge and Its University.....	E	—	—

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AMBROSIO.

	Des.	Feet.	Date.
A Queen's Love.....	D	2270	Feb. 16
Tweedledum at the Fox Hunt.....	Com	590	— 19
The Vampire's Tower.....	D	2400	— 19
Grandfather's Surprise.....	C	910	— 23
Love's Calvary.....	D	2260	— 26
How Tweedledum Became a Comic.....	C	610	Mar. 2
The Province of Madrid.....	S	355	— 2

NAPOLI.

The Two Consciences.....	D	2040	Mar. 5
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NEW AGENCY.

Hamburg.....	S	455	Feb. 23
The Tango and Maxixe.....	I	420	Mar. 5

SVEA.

Detaching Reindeer.....	E	360	Feb. 16
Fish Culture.....	E	330	— 23
Mid Winter.....	S	330	— 26
Artistic Casting.....	E	376	Mar. 5

NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

Regent 4426.

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MAJESTIC.

Turkish Bath.....	C	835	Feb. 16
The Frame Up.....	D	1000	— 19
Bashful Bachelor Bill.....	C	999	— 23
Playmates.....	D	996	— 26
One Round O'Brien's Flirtation.....	C	997	Mar. 2
For His Loved One.....	D	934	— 5

RELIANCE.

"Success".....	D	1950	Feb. 16
Peg, of the "Polly P.".....	C	965	— 19
Between Home and Country.....	D	996	— 23
The Lure of the City.....	D	985	— 26
The Smuggler's Sister.....	D	970	Mar. 2
The Disguise.....	D	984	— 5

NORDISK,**Nordisk Film Co., 25, Cecil Court, W.C.**

City 172.

Norfilcom, London.

Count Zarka.....	D	3362	Feb. 23
In the Consul's Uniform.....	C	2650	Mar. 2
Murder Will Out.....	C	910	— 2
The Bavarian Highlands.....	S	282	— 2

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A.K.

Innocent.....	D	1100	Feb. 15
The Open Gate.....	D	1025	— 19
The Pipe of Peace.....	D	1025	— 19
Matrimonial Economy.....	Com	975	— 19
From Love to Hate.....	D	1065	— 22
Under the Spell.....	Com	925	— 22
The Escape.....	D	950	— 26
Childhood's Memories.....	D	950	— 26
The Cowboy and the Baby.....	Com	1000	— 26
The Mistake of Her Life.....	D	1975	Mar. 1
The White Rose.....	C	1000	— 1
From Pen to Pickaxe.....	C	975	— 5

AUSTRIA.

Through Bosnia and Dalmatia.....	S	350	Feb. 26
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BELGE.

Canine Traction in the Belgian Army.....	E	475	Feb. 19
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BRITANNIA.

The Girl Next Door.....	Com	425	Feb. 15
The Three-Mile Limit.....	D	1050	Mar. 1

CHICAGO.

Hero and His Blind Master.....	D	1000	Feb. 22
The Sheriff's Reward.....	D	572	Mar. 1

COMICA.

Bigorno's Suspicious Spouse.....	Com	450	Feb. 19
A Jolly Little Dinner.....	Com	425	— 22
Man and Maid.....	Com	450	Mar. 5

FILM D'ARTE.

His Double Life.....	D	3000	Feb. 19
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HILARE.

A Lesson in Love.....	C	775	Feb. 26
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IMPERIUM.

Wrestling: Catch as Catch Can.....	Sp	650	Feb. 15
Rapids and Falls in New Zealand.....	S	250	— 26
In French Guinea.....	S	400	Mar. 5

JAPANESE.

Modes of Travel in Japan.....	E	500	Feb. 22
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LITERATIA.

In the Whirl of Strife.....	D	3125	Feb. 22
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MICHIGAN.

The Pioneer's Reward.....	D	975	Feb. 15
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NIZZA.

Mosquitoes and Musketeers.....	Com	600	Feb. 26
A Jolly Good Pal.....	Com	450	Mar. 5

PATHECOLOR.

The Trollhatten Falls.....	S	300	Feb. 15
Some Garden Flowers.....	E	375	— 19
The Three-Mile Limit.....	D	1050	Mar. 1
On the Coast of the Black Sea.....	T	350	— 1
A Trip Through Lower Brittany.....	S	300	— 5

PATHE.

Proving a Lover.....	Com	975	Feb. 15
Wiffles Has a Lucky Escape.....	C	2350	— Mar. 1

S.C.A.G.L.

Saved by His Victim.....	D	2925	Feb. 15
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SWEDISH.

Slaves of Ambition.....	D	3975	Feb. 26
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TANAGRA.

The Secret of the Black Mask.....	D	2400	Mar. 5
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THALIE.

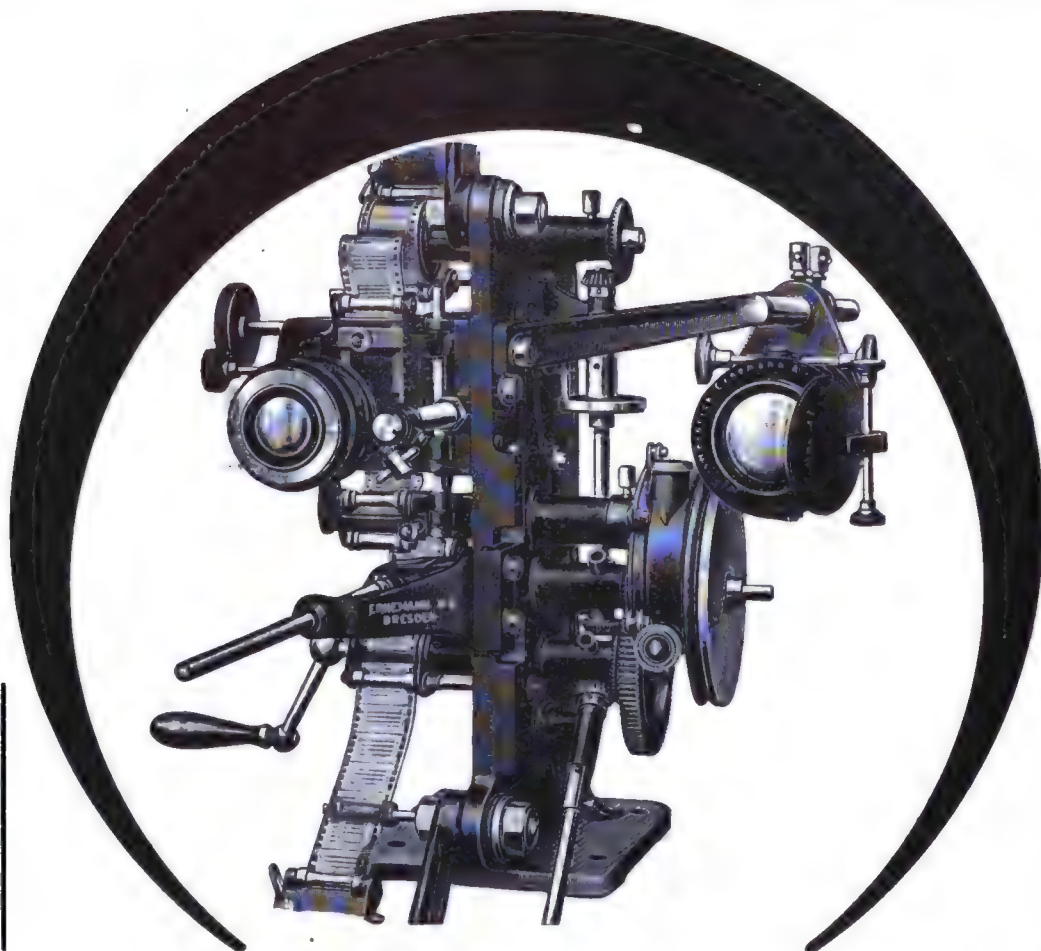
Caza and the Maid.....	Com	525	Feb. 22
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PHENIX FILM AGENCY,

City 632.

"Pholicinem," Westrand, London.

Lieut. Pimple and the Stolen Submarine.....	Com	950	Feb. 16
What Happened to Pimple (The Gentleman Burglar).....	Com	745	— 23
When Pimple was Young (His First Sweetheart).....	Com	950	Mar. 2



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Telegrams—Ernemann, Fleet, London.

AGENTS.

W. Day, 19, Lisle Street Leicester Square W. **GLASGOW**—Chalmers, Limited, Burnside Buildings, Burnside Street. **LIVERPOOL**—Messrs. Films, Limited, 18-20 Manchester Street. **BELFAST**—Messrs. Films, Limited, 35, High Street. **NEWCASTLE-ON-TYNE**—Messrs. Films, Limited, Midland Chambers, 17, Westgate Road. **DUBLIN**—Messrs. Films, Limited, 16, D'Olier Street. **BRADFORD**—Messrs. Hibberts, Limited, Temperance Hall. **BRISTOL**—Messrs. Hibberts, Limited, 76, Victoria Street. **NOTTINGHAM**—Messrs. Hibberts, Limited, Central Hall. **EDINBURGH**—Messrs. Hibberts, Limited 42, Cork Place. **GLASGOW**—Messrs. Hibberts, Limited, 8, Dixon Street, St. Enoch's Square. **MANCHESTER**—Messrs. American Express Film Service, Limited, 138, Corporation Street.

PREMIER FILM CO., LTD.,**30, St. Martin's Court, W.C.**

	Des.	Feet.	Date.
Getting Even.....	Com	467	Feb. 23
Rival Fishermen.....	D	990	— 26
Pataclat's Vice.....	Com	699	Mar. 5

R. PRIEUR & CO., LTD.,**40, Gerrard Street, W.**

Gerrard 9115.

Enerphone, London.

AMMEX.

The Fatal Reckoning.....	D	2000	Feb. 16
Her Brother's Pard.....	D	2360	Mar. 2

BLACHE.

Cooking for Trouble.....	C	1000	Feb. 23
An Unexpected Meeting.....	C	1000	— 26
Hopes of Belinda.....	C	996	Mar. 5

HOLLANDIA.

A Drama of the Deep.....	D	1060	Feb. 19
A Robber Robbed.....	D	1250	— 26

H. and W.

Better Late than Never.....	Com	530	Feb. 16
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PARISIEN.

A Versatile Lover.....	C	1383	Feb. 23
Badigeon Wins a Reward.....	C	585	Mar. 2

ROSENBERG,**40, Gerrard Street, W.C.**

Gerrard 9257.

Oscarite, London.

DANMARK.

The Heart Specialist.....	C	2550	Mar. 2
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SELIG POLYSCOPE CO.,**12, Gerrard Street, W.**

Gerrard 5156.

"Polyscope," Westrand.

Movin' Pitchurs.....	Com	1042	Feb. 16
The Quality of Mercy.....	D	2000	— 16
The Matterhorn.....	S	205	— 16
Outwitted by Billy.....	D	1080	— 19
Port of Missing Women.....	D	1075	— 19
An Actor's Romance.....	C	1011	— 19
The Cypher Message.....	D	2025	— 23
The Touch of a Child.....	D	1067	— 23
Mounted Officer Flynn.....	D	1087	— 26
Dickwash Dick's Counterfeit.....	C	848	— 26
The Supreme Moment.....	D	995	— 26
The Crook's Revenge.....	D	2900	Mar. 2
Cupid in the Cowcamp.....	D	1121	— 2
I Hear Her Calling Me.....	D	1018	— 5
A Message from Home.....	D	1042	— 5
Schoolmarm's Shooting Match.....	C	736	— 5

G. SERRA,**22, Denman Street, W.**

Regent 4132.

Rossicines, London.

CINES.

	Des.	Feet.	Date.
His Solemn Oath.....	D	2491	Feb. 16
Ducal Palace, Venice.....	S	424	— 16
Old Heads—Young Hearts.....	C	1121	— 19
Bidoni.....	Com	397	— 19
The Broken Chain.....	D	2257	— 23
The Frog, Salamander and the Toad.....	E	375	— 23
Bidoni's American Contract.....	Com	664	— 23
Bloomer and His Wife's Friend.....	Com	669	— 26
A Multimillionaire's Caprice.....	D	2980	— 26
Bidoni Between Two Fires.....	Com	494	Mar. 2
Verona.....	S	418	— 2
Bloomer's Fair Unknown.....	Com	—	5
Out of the Ruins.....	D	839	— 5
Bashful Mr. Pyp.....	Com	1021	— 5

SUN.

Turning Sambo White.....	Com	730	Feb. 16
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THANHOUSER FILMS, LTD.,

(Head European Office)

100, Charing Cross Road, W.C.

Regent 3452.

Impati, Ox, London.

Beauty in the Sea Shell.....	C	1014	Feb. 16
The Junior Partner.....	D	2009	— 19
The Children's Hour.....	D	1016	— 23
A Water Cure.....	C	1011	— 23
Old Folks at Home.....	C.D	1036	— 26
A Silver-tongued Orator.....	C	1026	Mar. 2
The Blight of Wealth.....	D	2018	— 5

PRINCESS.

Bread Upon the Waters.....	D	1006	Feb. 16
Shot-gun Cupid.....	C	1022	— 26
The Campaign Manageress.....	C	997	Mar. 2

TRANS-ATLANTIC FILM CO., LTD.**Universal House, 37-9, Oxford Street, W.**

Regent 4332-3.

Transfilco, Ox, London.

BISON 101.

In the Coils of the Python.....	D	1045	Feb. 16
Shon, the Piper.....	D	1965	— 23
The Law Breakers.....	D	1924	— 26
The Girl and the Tiger.....	D	2475	Mar. 2
The Cowboy Magnate.....	D	2005	— 5

CRYSTAL.

Getting the Grip.....	C	480	Feb. 16
Pearl's Mistake.....	C	515	— 19
Robert's Lesson.....	D	985	— 23
Hearts Entangled.....	D	1040	— 26
Baldy Wants a Wife.....	Com	400	Mar. 2
Oh! You Pearl.....	C	600	— 5

FRONTIER.

Dorothea and Chief Razamatez.....	C	1020	Feb. 16
Juvenile Kidnappers.....	C.D	1055	— 19
Curing the Doctor.....	C	990	Mar. 2
The Brute.....	D	1005	— 5

IMP.

	Des.	Feet.	Date.
The Anarchist.....	D	1015	Feb. 16
Hidden Fires.....	D	980	— 19
The Dare-devil Mountaineer.....	D	1905	— 23
Whimsicalities.....	C	500	— 26
His Priceless Treasure.....	C	585	— 26
Jane, of Motheaton Farm.....	C	960	Mar. 2
Stolen Love.....	D	1982	— 2
On Pine Mountain.....	D	970	— 5
Levi and McGuinness Run for Office	C	1000	— 5

JOKER.

The Cheese Special.....	C	955	Feb. 16
Almost an Actress.....	Com	895	Mar. 2

NESTOR.

Algy Forfeits His Claim.....	C	480	Feb. 16
Poisoned Waters.....	D	1015	— 16
Battle of Bull Con.....	C	1005	— 19
Mona.....	D	975	— 23
When the Blood Calls.....	D	1005	— 23
Weighed in the Balance.....	D	1006	— 26
Darkfeather's Sacrifice.....	D	995	— 26
The Simple Life.....	C	650	Mar. 2
The Two Kids.....	C	1005	— 5

POWERS.

The Doctor's Story.....	D	995	Feb. 16
The Pilgrim-Messenger of Love.....	D	1005	— 19
The Kid.....	C	900	— 23
A Man in the World of Men.....	D	1070	— 26
The Escape.....	D	890	Mar. 2
From Mine to Mint.....	E	630	— 5

REX.

Paying the Price.....	D	985	Feb. 16
The Criminals.....	D	2025	— 19
Like Darby, Like Joan.....	D	925	— 19
The Primeval Test.....	D	2115	— 23
Jewels of Sacrifice.....	D	980	— 23
Shadows of Life.....	D	1040	— 26
The Haunted Bride.....	D	935	— 26
Blood Brotherhood.....	D	980	— 26
The Thumb Print.....	D	1700	Mar. 5

VICTOR.

For Old Love's Sake.....	D	1025	Feb. 16
The Winner.....	D	2005	— 19
The Restless Spirit.....	D	2415	— 23
Girl of the Woods.....	D	1070	— 26
His Wife's Child.....	D	1985	Mar. 2

TURNER FILMS, LTD.,

2, Denman Street, Piccadilly Circus, W.	
Gerrard 2451.	Heptole, London.
The Harper Mystery.....	D 3100 Excl.

TYLER FILM CO., LTD.,

Film House, Gerrard Street, W.	
Gerrard 9997.	Tyfilm, London.

ITALA.

An Odd Adventure of Foolshead..Com	435	Feb. 16
Convict No. 113.....	D 2160	— 16
A Buried Secret.....	D 2670	— 23
Foolshead Has Lost a Needle.....Com	550	Mar. 2

UNIVERSAL FILM CO., LTD.,

40, Gerrard Street, London, W.	
Gerrard 9277.	Ufilmico, London.

EC-KO.

Betty's Birthday.....	Com 575	Feb. 26
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HERON.

Visit of British Fleet to Barcelona	I 380	Mar. 5
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URBANORA.

(Chas. Urban Trading Company, Ltd.)

89-91, Wardour Street, W.

Central 3118.

Bioscope, London.

	Des.	Feet.	Date.
The Stolen Casket.....	D	775	Mar. 18
Scenes in Gascony.....	S	295	— 18
The Jerboa, or Jumping Mouse.....	E	325	— 18
Adventures of a Football.....	Com	290	— 18
Maud, the K'nut.....	C	995	— 25
Dupin, Sammy and a Side-car.....	Com	495	— 25
Arbois and Surroundings.....	S	400	— 25
"Quits".....	D	1595	Mar. 4
Manufacturing Corsets.....	I	450	— 4
Dupin as a Carter.....	Com	550	— 4

VITAGRAPH.

31-3, Charing Cross Road, W.C.

Regent 3422.

Vitgraf, London.

The Fruits of Vengeance.....	D	1031	Feb. 16
Up and Down the Ladder.....	C	1030	— 16
Peggy's Burglar.....	C	449	— 16
Fatty's Affair of Honour.....	C	515	— 19
Father's Hat Band.....	C	1013	— 19
Bianca.....	D	1010	— 19
Sandy and Shorty at the Circus.....	C	800	— 19
The War Makers.....	D	2060	— 23
The King's Man.....	D	964	— 23
The Hoodoo Umbrella.....	Com	605	— 23
Temples of Karnak.....	S	492	— 23
His Silver Bachelorhood.....	D	1023	— 26
Flaming Hearts.....	C	1023	— 26
A Broken Melody.....	D	1026	— 26
The Diver.....	D	1542	Mar. 2
An Elopement at Home.....	C	1007	— 2
The Right Man.....	D	977	— 2
His Last Fight.....	D	967	— 5
The Price of Thoughtlessness.....	D	784	— 5
The Canals of Venice.....	S	236	— 5
Thieves.....	D	1007	— 5

WESTERN IMPORT CO., LTD.,

Wesfilm House, 4, Gerrard Street, W.

Gerrard 8080.

Wesfilm, London.

BRONCHO.

The Reaping.....	D	2136	Feb. 23
The Impostor.....	D	1946	— 26
The War Correspondent.....	D	2048	Mar. 5

DOMINO.

Widow Maloney's Faith.....	D	2070	Feb. 16
A Romance of Erin.....	D	2000	— 19
The Ghost.....	D	1958	Mar. 2

K.B.

For Mother's Sake.....	D	1068	Feb. 19
An Indian's Honour.....	D	1005	— 23
The Efficacy of Prayer.....	D	1030	— 26

KEYSTONE.

The Firebugs.....	C	2000	Feb. 16
Fatty at San Diego.....	C	1018	— 19
Schmitz, the Tailor.....	C	960	— 23
The Speed Kings.....	C	1030	— 26
A Healthy Neighbourhood.....	C	998	Mar. 2
Wine.....	I	515	— 2
Love Sickness at Sea.....	C	1010	— 5
The Milk We Drink.....	E	397	— 5

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WORLD OF FINANCE.

The following information has been specially compiled for *THE BIOSCOPE*, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

(Continued from page 790.)

New Companies.

ANCHOR FILM COMPANY, LIMITED. (133,647.)—This company was registered on January 30th, with a capital of £1,000 in £1 shares, to carry on the business of manufacturers of cinematograph films, biographs, kinemacolorgraphs, condensers, iron houses, spools, lanterns etc. and to adopt an agreement with H. Heath and Muriel Heath. Private company. Table "A" mainly applies. Registered office: 12, Archer Street, Shaftesbury Avenue, W.C.

SIX BELLS PALACE COMPANY, LIMITED. (133,644.)—This company was registered on January 20th, with a capital of £5,000 in £1 shares, to acquire certain premises at Six Bells, parish of Abertillery, Mon., to carry on the business of producers of cinematograph or bioscope displays, and animated pictures and dramatic and musical entertainments, etc. Private company. The number of directors is not to be less than five nor more than ten. The first are: M. Levinsohn, J. C. Bernascone, F. Weaver, W. Weaver, E. Davies and T. Davies. Qualification £200. Solicitors: Gwilym James, Charles and Davies, 1, rhyr Tydfil.

BALLYMENA PICTURE PALACE COMPANY, LIMITED. (4,096.)—Registered in Dublin on January 31, with a capital of £2,000 in £1 shares, to carry on the business of amusement caterers, providers of entertainments and cinematographs pictures. Private company. The number of directors is not to be less than three nor more than six; the first are not named. Qualification £100. Remuneration as fixed by the company. Registered by S. Eagleson, Ballymena.

CANNOCK PICTUREDROME COMPANY, LIMITED. (133,679.)—This company was registered on January 31st, with a capital of £3,000 in £1 shares (1,000 7 per cent. non-cumulative preferred), to carry on at Cannock, or elsewhere, the business of proprietors of electric picture theatres, variety halls, skating rinks, etc., and to adopt an agreement with H. Bayliss for the acquisition of certain land, effects, and premises. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. The holders for the time being of debentures constituting a first series for £2,000 have the right to nominate a director. Qualification (except "debenture" director), £50. During the existence of the said debentures, the total remuneration shall not exceed £150. Registered office: 47, Temple Row, Birmingham.

LANSDOWNE PICTURES, LIMITED. (133,689.)—This company was registered on January 31st, with a capital of £10,000 in £1 shares, to carry on the business of bioscopic, spectacular, theatrical, musical, and other entertainments, etc. Minimum cash subscription, 20 per cent. of the shares offered to the public. The number of directors is not to be less than three nor more than seven. The first are W. U. Farmer, W. Swift, E. E. Hollingworth, and T. E. Summerfield. Qualification 200 shares. Remuneration as fixed by the company. Secretary: E. Smith. Registered by C. Double, 14, Serjeants Inn, Temple, E.C.

WARD'S FILMS, LIMITED. (133,602.)—This company was registered on January 31st, with a capital

of £2,000 in £1 shares, to carry on the business of proprietors of and dealers in cinematograph films, etc., and to adopt an agreement with H. Ward and H. Bawn. Private company. The number of directors is not to be less than two nor more than five. The first are: H. Ward and H. Bawn. Qualification £5. Remuneration £5 each per annum. Registered office: 121, Wardour Street, W.

EXCLUSIVE FILM SUPPLY COMPANY, LIMITED. (133,684.)—This company was registered on January 31st, with a capital of £2,000, in £1 shares, to acquire any photographic and other apparatus in connection with cinematograph shows and exhibitions. Private company. The number of directors is not to be less than two nor more than five. The first are: Rev. C. W. N. Hutton, W. Duerden, and J. B. Midgley, jun. (all permanent). Qualification £25. Registered office: 83, Bridge Street, Manchester.

S. W. THEATRE, LIMITED. (133,715.)—This company was registered on February 2nd, with a capital of £3,000 in £1 shares, to erect and own cinematograph and other theatres, music-halls and places of amusement generally. Private company. The first directors are: F. G. Osborne and P. G. Martin. Registered office: 52, Shaftesbury Avenue, W.

MARYHILL PICTURE HOUSE, LIMITED. (8,964.)—Registered in Edinburgh, with a capital of £4,500 in £1 shares, to carry on the business of theatre proprietors, cinematograph exhibitors, etc. The first directors are: J. Lawson, A. C. Meikle and A. Anderson. Qualification £100. Remuneration £25 each per annum. Registered office: 54, Gordon Street, Glasgow.

LONDON AND COUNTY CINEMAS, LIMITED. (133,731.)—This company was registered on February 3rd, with a capital of £1,000 in 975 preferred shares of £1 each, and 500 deferred shares of 1s. each, to carry on the business of proprietors of cinema theatres, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: A. Lyons and H. Medwin. Qualification (except first or managing director), 100 shares. Remuneration (except managing director), £25 each per annum. Registered office: 6, Gloucester Mansions, Shaftesbury Avenue, W.C.

A. H. SYND, LIMITED. (133,717.)—This company was registered on February 3rd, with a capital of £250, in 2,500 7½ per cent. participating preferred, and 2,500 ordinary shares of 1s. each, to carry on the business of theatre, music-hall, concert room and cinematograph display proprietors and managers, etc. The number of directors is not to be less than two nor more than five. The first are: A. F. Henderson and W. B. Pearson. Registered office: 4, Suffolk Street, Pall Mall East, S.W.

AMUSEMENTS CONSTRUCTION COMPANY, LIMITED. (133,720.)—This company was registered on February 3rd, with a capital of £20,000 in £1 shares, to carry on the business of builders, purchasers and operators of amusement parks, and entertainments of all kinds, etc. Private company. The number of directors is not to be less than two nor more than seven. The first are: H. S. Laycock, G. W. F. Reed, T. Pitt, and E. H. Harris. Qualification 100 shares. Remuneration £50 each per annum. Registered by Ward, Bowie, Porter and Co., 17, King Street, E.C.

PUBLIC OPINION

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WARD END CINEMA COMPANY, LIMITED. (133,745.)—This company was registered on February 3rd, with a capital of £5,000 in £1 shares, to adopt a contract dated December 22, 1913, relating to the purchase of certain leasehold land and premises in Washwood Heath Road, Birmingham, to carry on the business of cinematograph, biograph and animated picture entertainments, etc. Private company. The number of directors is not to be less than two nor more than five. The first are not named. A. Burt is first secretary. Qualification 250 shares. Registered office: Herald Chambers, Martineau Street, Birmingham.

AIRDRIE PAVILION, LIMITED. (8,968.)—This company was registered on February 3rd, with a capital of £2,000 in £1 shares, to carry on the business of entertainment and amusement proprietors, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: J. Cassels, A. H. Frame, G. Kay, C. A. Easson and J. McLaren. Qualification 100 ordinary shares. Remuneration not less than £10 each per annum. Registered office: Silverwells, Hamilton.

ALBION EXCLUSIVES, LIMITED. (133,746.)—This company was registered on February 4th, with a capital of £100 in £1 shares, to carry on the business of manufacturers of and dealers in cinematograph machines, films and apparatus, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: G. L. Wild and A. R. Boulton. Qualification one share. Registered office: 158, Aldersgate Street, E.C.

RITZ CINEMA, LIMITED. (133,765.)—Registered February 4th, with a capital of £3,000 in £1 shares, to carry on the business of proprietors of electric cinematograph or other theatres, music and concert halls, ballrooms, etc. Private company. Table "A" mainly applies. Registered by Kenneth Brown, Baker, Baker and Co., Lennox House, Norfolk Street, W.C.

BROADWAY PALLADIUM (EALING), LIMITED. (133,740.)—This company was registered on February 4th, with a capital of £10,000 in £1 shares, to carry on the business of photographers, manufacturers of and dealers in cinematograph films and other photographic materials, theatre proprietors and managers, etc., and to adopt an agreement with J. R. Hurry. Private company. The number of directors is not to be less than two nor more than three. The first are: J. R. Hurry and M. L. Capua (both permanent). Qualification 500 shares. Remuneration (except managing director) £100 each per annum. Registered office: 22, Broadway, Ealing.

WARWICK HIPPODROME COMPANY, LIMITED. (133,800.)—This company was registered on February 5th, with a capital of £2,500 in £1 shares, to acquire certain land and premises at Edward Street, Warwick, and to take over the business of a cinematograph theatre and variety hall carried on by J. Eborall on part of the said premises. Private company. The number of directors is not to be less than two nor more than four. The first are: J. Eborall (chairman and permanent director) and W. Munslow. Qualification 200 shares. Remuneration as fixed by the company. Solicitors: Coley and Coley 63, Temple Row, Birmingham; and Brown and Ledbrook, Warwick.

KIDWELLY CINEMA COMPANY, LIMITED. (133,813.)—This company was registered on February 6th, with a capital of £2,000 in £10 shares, to take over the benefits of contracts (1) between Captain Edmunds and Mrs. Edmunds, of Kidwelly, and T. H. Samuel, of Coleshill Terrace, Llanelli, for the sale to the said T. H. Samuel of land in Causeway Street, Kidwelly, and (2) between the said T. H. Samuel and W. Morgan, of Pottery Place, Llanelli for the erection of a cinema or picturedrome and other buildings on the said land. Private company. The number of directors is not to be less than two nor more than six. The

first are: T. R. Griffiths and T. H. Samuel. Qualification £100. Remuneration as fixed by the company. Solicitor: E. Kammerer, 15, John Street, Llanelli.

EDINBURGH VARIETIES, LIMITED. (8,974.)—This company was registered in Edinburgh on February 7th, with a capital of £3,000 in £1 shares, to carry on the business of entertainment and amusement proprietors, etc. Private company. The number of directors is not to be less than two nor more than five; the first are not named. Qualification 100 shares. Registered office: 51, Frederick Street, Edinburgh.

PROTECTED AMUSEMENTS, LIMITED. (133,833.)—This company was registered on February 7th, with a capital of £1,200 in 1,000 ordinary shares of £1 each, and 4,000 founders' shares of 1s. each, to carry on the business of proprietors and managers of exhibitions, sideshows, theatres, palaces and halls of amusement, etc., and to adopt an agreement with H. H. Martyn. Minimum cash subscription 10 per cent. of the shares offered to the public. The number of directors is not to be less than two nor more than five. The first are: H. H. Martyn and W. Denton. Qualification £25. Remuneration £50 each per annum. Registered office: Bush Lane House, Cannon Street, E.C.

RENTERS, LIMITED. (133,850.)—This company was registered on February 9th, with a capital of £2,000 in £1 shares, to carry on the business of promoters and managers of theatres, palaces, halls, cinematograph shows, and the like, manufacturers of cinematograph films and apparatus, etc. Private company. Table "A" mainly applies. Secretary: H. P. Carter. Registered office: 118-120, Wardour Street, W.

Bankruptcy.

H. Dickman, cinema dealer, late of the Picture Palace, Woodgrange Road, Forest Gate, but now 183, Dames Road, Forest Gate, E.

The Receiving Order was made against this debtor on the petition of the Magnet Film Company, Limited, on the 30th January, the act of bankruptcy being the failure of the debtor to comply with the provisions of a bankruptcy notice, served upon him on the 3rd December, and on Friday last the creditors interested in his failure met at the London Bankruptcy Court, before Mr. Hough, the official receiver. It appeared that in September, 1908, the debtor entered into a twelve months' agreement in respect of No. 654, Romford Road, Manor Park, and at the expense of £120, practically the only capital he had, fitted it up as a picture palace, and called it Electric Theatre. He carried it on until September, 1912, when, as it was not paying, he sold it for £150. That money he used on the Picture Palace at Woodgrange Road. In May, 1909, he took a tenancy for one year, with an option for a further two years, of a hall at 79, Woodgrange Road, Forest Gate. He spent £250 in structural alterations and fittings necessary for a picture palace. He borrowed £150 of that amount from his father, and the remainder was his own money. About sixteen months ago, before he sold the Manor Park theatre, he gave his father a Bill of Sale over the fixtures and fittings at both palaces for £258, at 5 per cent. interest for the money which his father had lent him. He continued at Forest Gate until November last, when, as the place was not paying, he sold it for £60. When his tenancy at Woodgrange Road ran out, the landlord increased the rent from £80 to £208 per annum, which was more than the business could stand. The competition in the district, the illness of his wife, and the excessive rent since June last were the causes of his failure. The debtor has not yet filed his statement of affairs, but he estimates his liabilities at £653 16s. 10d., and says he has no assets. The matter was left in the hands of the official receiver, who will wind up the estate under an order for summary administration.

Manchester and Liverpool Notes.

(BY OUR OWN CORRESPONDENT.)

The latest addition to the list of Manchester houses is the Shakespeare Picture Palace, Halliwell Lane, Cheetham Hill Road, which was opened by the Lord Mayor on Saturday afternoon, the proceeds forming a donation to the Hospital Saturday fund. The building has been specially constructed for the purpose, and is capable of seating 1,000 persons in comfortable tip-ups. The decorations of the interior are exceptionally elaborate, the scheme consisting of oak and red, with tapestry panels framed in oak at intervals. These are by Jaques Mirchetti, and are stated to have cost close on £700. Two of Tyler's "Indomitable" projectors have been installed, the throw to the screen being about 100 ft. The orchestra consists of five musicians, and it is intended to make the musical programme a special feature. Mr. J. Jones, from the United States of America, is in charge, and reckons to show Manchester exhibitors what it is possible to do with up-to-date methods. The opening performance consisted of "Giving Bill a Rest," "Clarendon Speaking Pictures," "Pathe's Daily Gazette," "King Charles" and "Pimple's Humanity."

The Deansgate Picture House has already become a Manchester institution, and the ebb and flow of custom during the continuous performance is a good augury to its eventual success from a financial point of view. Judging by last week's programme, a very suitable entertainment is provided for the class of patrons, and as other picture houses and the Trade generally are interested in what the Deansgate is providing, it may be mentioned that this consisted of "The Boomerang," "Current Events," "A Woodland Paradise," "Durban and its Environs," "Where the Road Forks," and "Across the Alley." This week the principal item on the bill is Martin Harvey in "The Cigarette Maker's Romance."

Mr. Jasper Redfern, who is particularly well-known in Sheffield, has opened at the Free Trade Hall, in Peter's Street, and at an early date has decided to provide the public with a few novelties. Some of them are not altogether new, except to Manchester, for he is reviving attractions with which he has entertained the public previously in Sheffield. These consist of pictures demonstrating the possibilities of the Rontgen X rays, wireless telegraphy, high frequency, and other electrical subjects of considerable interest and educational value, in addition to one on photography in natural colours.

The Victoria Theatre, Broughton Bridge, is keeping to the front of rival establishments by means of the excellent programmes provided, combined with its entire change of the same daily. The pictures to be shown during the week are too numerous to be mentioned in their entirety, owing to this fact, but the principal ones are "The Throw of the Dice," "In the Coils of a Python," "The Boomerang" and "A Queen's Love." Next week an "All Vitagraph" programme is announced.

The Pavilion, Market Street, Stretford, maintains its popularity, and although the prices are very reasonable, obtains a good class audience. Among many good films showing this week are "The Quality of Mercy" and "Convict No. 1113."

There is less competition in the picture theatre world of Liverpool than in Manchester, and, as a consequence, the suburban houses obtain larger audiences, and more steady business in the former than in the latter city. So far as the few principal picture houses in the centre are concerned, they appear to do equally well in both places, but the difference is chiefly noticeable in the outlying parts. It is to be hoped that Liverpool will remain an exception in this respect, and not fall a victim to the folly of creating picture theatres in excess of requirements, a position not peculiar to Manchester alone, but to be found in a number of towns in Lancashire.

The children's Saturday matinée was on when I visited the Aighurth Picturedrome, and the place was crowded to its utmost capacity. Mr. A. Scott, the lessee and manager, feels he has a time of heavy responsibility on these occasions, and is kept busy in the endeavour to curb the youngsters' excitement and noise when they get unduly demonstrative. The entertainment, consisting of one house a night programme, is a long one. Last week, "Sons of the Sea," "Impulse," "Winning His Wife," "Modern Cinderella" and "Heart-Broken Shep" were some of the chief items. The "star" picture this week is "The Broken Chisel." Mr. Scott's annual benefit is on February 26th, when a dance follows the entertainment, and the festivities will be continued until 3 o'clock the next morning.

The Dingle Picturedrome is doing as well as, or rather, better than, ever. During the fourteen months it has been opened steady progress has been made, and Mr. J. Newton Byerley is to be congratulated upon the present position. A great success was scored last week with "David Copperfield," which was considered the best picture shown for some time past. "The Gem of India" and "Cutey's Waterloo" were also on the same programme. Among the good things coming in the near future is "Hard Cash," and a little later, "Give Us This Day," which has never yet failed to bring even those connected with the cinematograph trade into a lachrymose condition.

The Kinetophone talking pictures are still a feature at the Palais de Luxe, Lime Street. In addition, last week were given, among other things, "Fra Diavolo" and "Hero Worship." This week "Where the Road Forks" and "Wiffls as a Cinderella" are the two principal films shown.

The Gaumont Company, Limited, South Castle Street, are doing good business with the Chrono machine—their 1014 model. Mr. C. A. Robb, the manager of this branch, informs me that heavy bookings are being received for the "British Army" film, and also "Arizona," whilst their "Current Events," giving the leading incidents of each week is in increasing demand.

Among the pictures shown last week at the Lime Street Picture House, were "For Her Government," "In the Shadow," "His Brand" and "Surf Maidens." During the present week the great attraction is "Antony and Cleopatra."



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A rich man marries a country girl, tires of, and finally deserts her. She dies, leaving a daughter. Years later, the man returns, but does not know his daughter until she is engaged to one of his friends.

SIX-SHEET AND QUAD CROWN POSTERS.

A SENSE OF HUMOUR.*An International Comedy. By SYDNEY S. BOOTH.*Code—VUURKOGEL. No. 7482.
Released Monday, March 16th. Approx. 700 ft.

Reggie, who has always dreamed of killing grizzlies and fighting savages in the States, sails for America. His new-found friends get up a magnificent Indian fight for him, in which he is decidedly the victor.

QUAD CROWN POSTERS.

THE HAUNTED BEDROOM.*Drama. By "RITA."*Code—VUURTEST. No. 7501.
Released Thursday, March 19th. App. 1,000 ft.

Lizette must have 10,000 frs. to marry Jean. Having gambled and won that much for her, her brother is stabbed after concealing the money. His ghost guards the money and causes its return to Lizette.

QUAD CROWN POSTERS.

TEACHING HIS WIFE A LESSON.*Comedy. By ROBERT WELLS RITCHIE.*Code—VUURVLAM. No. 7503.
Released Thursday, March 19th. Approx. 700 ft.

Dodd stole his wife's handbag, to teach her to carry it more carefully, but it was a stranger dressed like his wife. When the police-sergeant could not tell the two women apart, Dodd was released.

QUAD CROWN POSTERS.

British Production—No. 9.

WILD WALES.*British Beauty Spots.**Scenic.*

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NEWS FROM HERTS.

(BY OUR OWN CORRESPONDENT.)

The policy of pictures, with good class variety turns, is one that appears to be favoured by theatre managers more than ever, and there is no doubt—that in the smaller towns, unable to support a permanent theatre, the cinema hall can get an irresistible hold on the public by the introduction of variety turns in the film programme. There is practically only one very large town in Hertfordshire, and that is Watford, which supports a good sized theatre, where variety turns mostly figure in the programme, and four large picture halls. Negotiations are in progress for the reopening of the Cinema Palace as a combined picture and variety theatre. Other Hertfordshire halls have been very successful by the inclusion of variety, and this week a noted house, the Playhouse, Hitchin, managed with the most successful results by Mr. L. G. Parry, inaugurated a new era of entertainment.

Mr. Parry's example might well be followed by other managers whose halls are in towns with only limited populations. Recognising the absence of variety entertainment in the district, Mr. Parry has secured a number of first-class speciality artists to appear at the Playhouse, and it is confidently hoped that more people than ever will come into the house, and thereby become better acquainted with the possibilities of the film. During the week the films at the Playhouse include "The Sheriff and the Rustler" and the film version of Reade's famous novel, "Hard Cash."

The Baldock Cinema Company, Limited, are putting a great exclusive before their patrons this week, as they secured sole rights of exhibition for the district of Hitchin, Letchworth, and Baldock, of the famous film, "From Manger to Cross." Crowded houses are the sequel at the Baldock Cinema, a special orchestra and choir being engaged to give the appropriate music to the solemn theme portrayed. Another interesting feature of the programme here was the screening throughout last week of a comic football match played on February 7th, while the "star" picture shown was that fine film, "When the Earth Trembled."

Variety has been introduced, with very effective results, at the Gem Picture Palace, Tring, the inhabitants of which appreciate keenly Mr. Palmer's energy in meeting their needs for amusement and recreation.

The Empire Picture Hall, Watford, steadily increasing in public favour, now shows a programme full of good things from the film world. Since Mr. B. Gabriel introduced the capital little orchestra for accompanying the films, and made a standing feature of the "Pathé Gazette," and the satirical cartoons of the day, the public have patronised the Empire in increasing number. Last week the exclusive was "The Shadows of a Great City" and "The Bridge of Terror" was included among the week-end films.

Night after night the Central Hall, Watford, the largest picture theatre in the county, continues to get big audiences. "Germinal," the wonderful film based on the novel by Zola, proved an irresistible attraction for hundreds each day throughout its run.

Very few people interested in films have been absent from the Electric Coliseum, for which Messrs.

Giffen and Moore secured as the week's exclusive Mr. Cherry Kearton in the striking natural history film, "The Man Who Dared." An innovation which is appreciated here is the offer of special prices for parties of twenty. The "Mary" series is still running at the Coliseum, the film last shown being "Fortune Smiles."

Two exclusives figured among the attractions at the Princess's Theatre, Hemel Hempstead, "The Speckled Band" and "The Great Railway Smash," both pictures being seen by big audiences during the week. The coming attractions included "Kissing Cup" and "A Message from Mars."

One of the week-end sites now in Watford is the huge audiences pouring out of the Central Hall at the close of the Saturday evening performance. The advent of the Central Hall into the town has popularised the cinema to a remarkable extent. It is now being extensively advertised as "Watford's Only Real Picture Palace," and while it has many claims to this title, the other picture theatres here are little behind with the excellence of their wares. Good music and first-class pictures are drawing a big measure of support to the smaller house controlled by Mr. B. Gabriel. "The King of the Air" was a recent principal exclusive. Another strong line, illustrated by one of the most thrilling posters I have ever seen, was "The Black Ball," and besides these Mr. Gabriel supplies his patrons, who are increasing in number, with the "Pathé Gazette," singing pictures, and the exceedingly clever satirical cartoons.

The Electric Coliseum had the much discussed "Spook Spiritualism Exposed" for screening, and this film proved a big draw. In addition, the Coliseum programme included "The Two Spies," "The Diamond Mystery," "The Water Rat," and Messrs. Giffen and Moore's patrons are to have something good, for the next attraction is Cherry Kearton in the film, "A Naturalist's Wanderings With a Camera in Many Lands."

In the Market Place, the Kinetic Picture Palace continues, through giving good film value, to hold a firm place in public favour. One disadvantage experienced at this house is the old-fashioned style of the hall in which the pictures are shown—the Corn Exchange is probably one of the oldest buildings in the town—but this is discounted by having the best position.

The Cinema Palace, one of the oldest established houses in the town, has closed its doors, but I hear on good authority that it is shortly to be reopened under new management after thorough interior and exterior renovations and decorations have been carried through.

At the splendid little picture theatre at Northwood, so capably managed by Mr. Heal, the best of business has been done. Very successful results were recorded with the "Last Days of Pompeii," the most important film yet handled here, and recently the following films have been shown to large audiences: "The Call," "In the Midst of the Jungle," "The Line-up," "Riddle of the Tin Soldier," "Daughter of the Underworld," "Annette Kellerman," and the management have booked "The Fall of Troy."

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HALIFAX HINTS.

(BY OUR OWN CORRESPONDENT.)

Rapid progress is being made with the building of the ramadium, at King Cross, and Mr. Thomas Job, who finishes his agreement with the Theatre de Luxe (Halifax), Limited, as manager of the Eastgate Electric Theatre, Barnsley, on Saturday next, hopes to bring about the opening of his new venture on March 10th. Mr. Job, who has already taken up his residence in "the hilly town," would like all concerned to put him upon their mailing lists.

It will interest many in the Trade to know that Mr. E. H. Harmsworth, who rendered such long service to Hibbert's, and who has latterly been at the Albert Theatre, Brighouse, has been appointed manager of the Theatre de Luxe, Halifax. Mr. Harmsworth took up his duties on Monday, his first feature being "The Musgrave Ritual," this supported by "Psyche." For the latter part of the week, he had "Her Wedding Dress" and "The Price Demanded."

Mr. Harry Carter concluded his term of management at the New Picture House, Ward's End, on Saturday last. He left the town last week end, having been offered a circuit appointment with the Associated Provincial Picture Houses Syndicate. Mr. Carter's successor is Mr. Arthur Whitworth, who for some time past has had the control of the Picture House, Leeds, and who was connected as general manager with Select Picture Theatres, Limited. He commenced his new appointment on Monday last, the same day as the new company took over the Picture House, and featured "The Coils of a Python" and "The Corsican Brothers." In future, the café's connected with this hall will be opened at 11 a.m. With this alteration it is hoped to cope with wishes of shopping visitors.

Mr. Leslie Stansfield, manager of the Electric Theatre, has been instrumental in securing exclusive rights of Pathé's educational films. These will, for a period, be shown to scholars on Saturday mornings. Last week, Mr. Stansfield had a splendid top-liner in "Joan of Arc," which was supplanted later by "The Royal Romance" and "The Way Perilous."

Messrs. Greene Brothers, who control the Gem, Crossley Street, and the King Cross Picturedrome, have shown no lack of enterprise of late, and their efforts have met with a due reward. Last week, "The Last Days of Pompeii" was at the former place during the first three days, and at the latter house the remaining days. Others at the Gem this week were: "Why Girls Go Wrong," "Locked Room," and "Mystery of Silver Skull," whilst the King Cross programme included "Iron Trail" and "When the Earth Trembled."

Mr. Reg Watson is at present controlling the Ideal, Halifax, also the Cinema Hall, Luddenden Foot. At the Halifax house, Mr. Watson has been giving particular prominence to drama, and had "The Black Thirteen," "The Unseen Defence," and "The Feudists" as star features.

Mr. A. L. Aucutt has been doing remarkably well at the Hinnerholme Picture House, where he has become quite popular. The current week's programme included "The Musgrave Ritual" and "Psyche."

At the Royal Electric, Hebden Bridge, Mr. Jack Shaw has been featuring "East Lynne" and "In the Midst of the Jungle." A future booking is Ouida's "Moths." The Co-operative Hall have had "The Atonement," "Caste," and "The Little Peacemaker."

Despite three existing halls, a movement is on foot to erect another at Brighouse. Mr. S. J. Henry, who for several years has carried on cinema entertainments at the Town Hall, is the prime mover in the proposal. Mr. Henry has already acquired an interest in a commanding site in Commercial Street, upon which it is intended to build an up-to-date and thoroughly-equipped palace. It is hoped to raise the greater part of the capital upon co-operative lines, and shilling shares are to be issued in allotments of not less than five. Plans are being prepared by Mr. A. G. Sladdin, architect, and Mr. W. F. W. Rhodes is acting as solicitor.

The National Pictures de Luxe, at the Town Hall, have been showing "When the Earth Trembled," "The Test" and "The Fatal Taxi-Cab." The "Our Navy" series is proving very popular at the Albert Theatre.

The applications for the renewals of cinema licences at the recent Brewster Session was the cause of a deputation, protesting against the opening of picture houses on Sundays. The Rev. Dr. Burn, Vicar of Halifax, was the chief spokesman, and in giving vent to the feelings of the people he represented, he said they were very much against the opening of picture houses and other places of amusement on Sundays. He did not wish to raise any objection to the work of the Halifax Sunday Lecture Society, as their work was not carried on for gain, as the profits were divided amongst various charities.

The chief "hit" was at the New Picture House, where Sunday lectures are proving very popular. The deputation argues that if one picture house is allowed to be open on Sundays, there was no logical reason for refusing others, so that a considerable number of employees might lose their day of rest.

The defence of Mr. Lewis Rhodes, who represented the proprietors of the Picture House was that their licence was exactly the same as that of the Victoria Hall, and he held, whether rightly or wrongly, that so long as the Victoria Hall was allowed to open on Sunday evenings, the proprietors of the Picture House were perfectly justified in opening their hall. There was no desire to reap any profit, and if any was made at the end of the term it would be distributed amongst local charities.

The Chairman of the Bench afterwards stated that he and his colleagues appreciated the attendance of the deputation and also the explanation that Mr. Rhodes had made. They (the Bench), however, decided to adjourn the renewal of licences of all the cinematograph theatres until they had had the opportunity of carefully considering the remarks of the deputation.

The outcome has caused much controversy, and several strongly worded letters have appeared in the local Press.

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YORKSHIRE EXHIBITORS' DINNER.

The first annual dinner under the auspices of the Yorkshire branch of the Cinematograph Exhibitors' Association took place at the Queen's Hotel, Leeds, on Tuesday evening last week.

Mr. A. Cunningham (Chairman of the branch) presided over a gathering of about 160 persons. Amongst those supporting him were Mr. Henry Hibbert (Hibbert's Pictures, Limited), Mr. W. F. Jury (Jury's Imperial Pictures), Mr. Sydney H. Carter (New Century Film Service, Limited, and New Century Pictures, Limited), the Rev. T. Horne, Rev. Father Kavanagh, Councillor E. Lawson (Chairman, Leeds Watch Committee), Alderman A. Willey (Hon. Solicitor), Councillor B. Roberts, Mr. Cutcliffe Hyne (author of "Captain Kettle" and director of "Captain Kettle" Films, Limited), and Mr. Wm. Clayton (Hon. Secretary). Mr. Harry Furniss was unable to attend.

After an excellent repast, the loyal toast was honoured with musical accompaniment.

"The Lord Mayor and Corporation of Leeds" was proposed by Mr. Henry Hibbert, F.R.G.S., who said he could not proceed without making reference to the sad calamity which had overtaken their fellow craftsmen of the New Century Film Service, in the disastrous fire which had occurred at their premises that afternoon. He wished to express his sympathy and that of the Trade, with Mr. S. H. Carter, Mr. Cunningham, and the New Century Service. They in Yorkshire were pioneers in the picture industry, and they possessed that spirit which would cause them all, whether opposed in business or not, to extend to the New Century their deepest sympathy. He would suggest that every hirer who had not already done so, should at once put his house in order, and help the stricken firm to the utmost possible extent during the next few weeks until they could regain their feet. The New Century Service, he felt confident, might consider that they had at their disposal the whole of the resources of their rivals in the county. The members of the Trade were not out now to take away the customers of the New Century concern, but to help it as only true friends could. Nobody need be downhearted. Accidents would happen occasionally, but though there were wrecks, ships still sailed the seas. The cinema trade of Yorkshire had lost, that day, a centre of useful industry, and he asked all present to rise in their places in token of sympathy.

Whilst the whole gathering remained standing, Mr. Hibbert addressed words of sympathy to Mr. Carter and to the Chairman, who is also connected with the New Century Service.

Mr. Hibbert, continuing, said that whatever might be said of the great London gatherings of the Trade, none could beat that night's assembly in enthusiasm. The Lord Mayor and authorities, he believed, had had an awful struggle in the past year in keeping out of conflict with the cinema industry. They had tried to do their duty, and the Trade had every sympathy with them. It was now up to the Trade to try to educate the authorities to that which the Trade believed was right. The Trade looked for no more than justice, and it had a right to be considered now as no mere speculative business, but as a true industry, and a medium of public education, and he trusted that in the future the industry would be recognised as one of the leading commercial enterprises in the country.

Councillor E. Lawson, in responding to the toast, said he wished to associate himself with the expression of sympathy with the New Century Company. He

was pleased to be able to express the thought that the Leeds exhibitors and the Watch Committee had now arrived at a working agreement. There was no doubt that, to a considerable extent, invention had overtaken legislation. The progress of the cinema trade had been so rapid, and the development of legislation so slow that the latter had been caught almost unprepared. The industry involved great possibilities, both for good and harm, and it behoved all engaged in it, and those who had to administer the laws, in join hands in seeing that the great invention was used for good. It gave to the public things which hundreds of thousands would never get otherwise, and it brought entertainment to the very doors of the poor at a price which they could afford and could rightly pay. The very lights and ornamental buildings brought brightness to lives otherwise very dull. As an educational factor it had enormous possibilities. In Leeds there appeared to be—and he hoped it applied throughout the country—a sincere desire on the part of the Trade to eliminate all which was not right to be shown to young people. He hoped the authorities and the Trade would continue to work amicably, and he assured his hearers that the Watch Committee had no wish to hamper anybody. These shows did a great deal of good. They were drawing people away from the public-houses, and he was sure if they did that they had done more than much legislation could have done. The Trade was a powerful influence, and he hoped the power would be used for the good of the people.

Councillor B. Roberts also responded, and said the authorities only wished to safeguard the people, and would do no more than administer the law to the best of their ability.

Alderman A. Willey expressed congratulations on the success of the Association's first dinner, and said he did not think the great new industry was a question for legislation at all. Our pleasures and daily duties were too much encumbered by legislation and espionage. These great national questions would be much better left to the governing bodies of those who were administering for the pleasures of the people. The one great object of that Association was the purity and decency of the picture shows. If they carried out that object they would beat all legislation. He might say they would not be blessed everywhere with such an open-minded authority as the Leeds Watch Committee. That Association had vetoed the slightest suggestion of a desire on anybody's part to oppose the spirit of the authorities in maintaining the high standard of the picture theatres. It was, perhaps, the irony of fate that that auspicious occasion had been marred to some extent by the cloud which had descended on the Trade in Leeds that day. The magnanimity of the Trade in coming forward to the help of the New Century Service showed the esprit de corps which pervaded it, and the New Century Service would rise out of the ashes as lively as ever. The Leeds Corporation would only be too glad to join hands with the Association in carrying on the Trade under healthful and pleasing conditions, and there was a good feeling between authorities and exhibitors which, unfortunately, did not exist in all part of the country. In his judgment it was time the question of Sunday shows was seriously considered by the authorities in Leeds. The streets of the city on Sunday evenings were an appalling disgrace to civilisation, and if the young people who paraded the streets were attracted into picture shows no harm would be done to the churches, and great benefit would accrue to the people.

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The Chairman, in replying, said he thanked the speakers for their remarks, and he thanked all for the kind way in which they had come forward in the calamity which had occurred that day. His company had been promised help on all sides, and business would be resumed as usual on the following morning. Their executive had had to fight new bye-laws, and after seven months of struggle they had had a round-table conference with the Watch Committee, and had come to an agreement. He believed they were the only body in the country who had ever had such a conference with the authorities. The Chairman of the Watch Committee knew how much the Association was opposed to the exhibition of pictures of an undesirable character. Twelve months ago there were districts in the city where a travel film would not be looked at, and now there was scarcely a show that did not include them in every programme. The rateable value of picture houses in the city of Leeds at the present time was £7,000 a year, and when the three new halls for which the plans were passed were built the value would be £10,000.

The Rev. T. Horne, proposing the "Cinematograph Trade," said that though he could not claim to be the father of the Trade, he was certainly the godfather. The cinema industry was great, not only from an industrial point of view, but from many other points of view, as the miracle of the later days of the 19th century, and the still greater marvel of the 20th century. He had been concerned in the inception and in the very wording of the Cinematograph Act of 1909, and he could say at once that it had never for a moment been intended that Watch Committees should constitute themselves a privileged body to dictate terms to the Trade. It was only an Act for the protection of the public from the danger arising from highly inflammable materials. The cinema trade provided the toil-worn people with intellectual and mental recreation, and he only asked that it should give of its best. Its work was of great power in uplifting humanity, and enabled the people to send what they rightly could spend in more and intellectual teaching, and at the same time amusement and relief from the dullness of their lives. The trade was taking its part in building and moulding the greatest empire that the world had ever known.

The toast was responded to by Mr. Sydney H. Carter and Mr. W. F. Jury. Mr. Carter, who was welcomed by loud and sympathetic applause, spoke of the thankfulness which was felt by his firm for the kindness and help so readily offered by the Trade in the disaster of that day. The affair had been a great blow to the New Century Service, commercially and personally. There was, however, a bright side to the matter. The business was going on. Tragic as the affair had been, there had been, fortunately, no loss of life. The staff were at that moment busy preparing to continue business in other premises. The cinema trade to-day was a very great industry. They who were engaged in it looked upon it as much as a hobby as a business. They enjoyed it, and he could assure Mr. Horne that they fully realised their responsibility. They had their critics from outside, of course: the licensing authorities, the newspapers, and the teachers and preachers. The authorities were coming round nicely. The Trade was no longer looked upon as a mere speculative affair of men who should be put down. The newspaper, of course, often charged them with dealing in murders and tending to train the young mind in bad ways. His simple answer to that was "You're another!" (Laughter.) The teachers and preachers said the cinema was giving the people too much amusement. Substitute the word "amusement" by "enjoyment," and he would

claim that the people had as much right to choose their own form of life's enjoyment as had the teachers and those who liked it, to spend their leisure in reading "Paradise Lost." The Trade was no longer merely a trade, but a fine art. Many of the films of to-day could be classed as art just as much as could the most classic statuary, paintings, and music.

Mr. W. F. Jury congratulated the Yorkshire exhibitors on the success and power of their Association, which was exemplified in that big gathering, the first of its kind in the county. They had heard references that evening to the various contests of different sections of the Trade, the outcome of which had been the formation of the Association. He remembered the first dinner of the Trade in London, at which there was an attendance of twenty-five persons; now he looked round upon a gathering in Yorkshire of 100 people. He had long been one of the keenest opponents of the idea of combines. Unfortunately the evil was again making its appearance. He had heard within the last two or three days of three separate combine proposals. The majority of manufacturers and renters who conducted business on proper lines were well satisfied with the fruits of their labours. Some of them, however, seemed to be anxious to control not only the renters but the theatres also, and he hoped the exhibitors would be firm in combating these schemes, which were a menace to the trade. That great industry was not meant for a few people. It had brought a good living to many, and had created vast employment. If any attempt were made to force prices from the producer on to the renter, and from the renter on to the exhibitor, something must break. The supply of good fare would become limited, and the possibility arose of the waning of public support. In regard to the matter of exclusives, he believed these had been very successful in Yorkshire, and they had certainly been of great use in preventing the simultaneous exhibition of any particular subject in too many neighbouring shows. He knew of a case in the city of Bradford where one picture was shown in seventeen different theatres at the same time, out of the thirty houses in the town. The Association should be able to so arrange release dates that such overlapping might be avoided, and that the members should obtain the advantage of good stuff without having to sacrifice the big prices which were sometimes asked for first releases. A time arrived when the exhibitor reached the limit of possibility in paying, even though exorbitant prices were sometimes paid by men who wished to gain a point over their competitors. He strongly advocated the continuance of the policy of raising the standard of quality in subjects, and urged upon his hearers the value of trying to arrange with publishers for the sale in picture houses of books when pictures founded upon famous stories were shown. Apart from all other indirect values, this system would add considerable revenue to the house. There were many such questions as these which that organisation could, with advantage, take in hand.

The toast of "The Guests" was proposed by Mr. W. H. Emerson, and responded to by Mr. Cutcliffe Hyne, the creator of "Captain Kettle," and Mr. W. Gavazzi King.

"The Press" was proposed by Mr. F. W. Ogden Smith, and replied to Mr. A. G. Baker, of the Yorkshire Post.

"The Public" was proposed by Mr. L. Schlenheim, and responded to by the Rev. Father Kavanagh, the "miner's priest" of Mexborough.

Mr. Fowler Pettie proposed "The Chairman," and Mr. Cunningham briefly replied.

A very long and excellent programme of music and entertainment was provided by Mr. Harry Newby, Mr. Richard Wilson, Mr. Edgar Sawyer, Mr. George Lister, Mr. Harold Harrison, Mr. Alf. Vincent, the Six Buster Browns, Messrs. Kerr and Eddie, Miss Beth Tate, and Master Kenneth Casey.

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The cinematograph theatre proprietors and managers in Newcastle-on-Tyne who are affected by the demands for higher wages that have been put forward on behalf of the members of the local branch of the Amalgamated Musicians' Union, met again on Friday last, and received another deputation from the Union on the subject. All efforts to arrive at an amicable settlement, however, for the time being proved abortive. The members of the orchestras are asking that first instruments be paid 40s. a week, with 35s. a week for second instruments, and 5s. per man for matinées. These demands the proprietors do not feel inclined to meet. The conference was held in the Collingwood Restaurant, and so far as the members of the Northern District of the Cinematograph Exhibitors' Association was concerned, it was probably the largest meeting that they had held. The President of the Association, Mr. Lindon Travers, Olympia, Newcastle, presided, and was supported by the Vice-Chairman, Mr. George Besford, of the Picturedrome, Newcastle; the Hon. Secretary, Mr. F. W. Morrison, and other members of the executive. The claims of the musicians were put forward and maintained by a deputation consisting of Mr. W. H. Lowkes, of Manchester, the organiser to the Amalgamated Musicians' Union; Mr. J. Hayes, the President of the local branch of the A.M.U.; Mr. J. Ferguson, the Vice-President; and Mr. A. Stuart, the Secretary. On account of the delicacy of the situation, the proprietors and managers deemed it advisable to conduct the proceedings in private, and the fact that the conference had been abortive for the present was given out after three hours' argument and debate with the Union's deputation. The resolution arrived at by the proprietors and managers, as a result of the conference, was that matters are to remain as they are, and that the men shall continue to work at the same rate of wages as at present held, pending a further conference between a deputation of the Cinematograph Exhibitors' Association on the one side, and Mr. Williams, general secretary of the Amalgamated Musicians Union, Mr. Lowkes, the organiser, and three members of the local branch of the A.M.U. on the other side. The date of that conference was not settled, but it was understood that the representatives on both sides would go to it with plenipotentiary powers, and that the result of the conference would be communicated to the members of the Exhibitors' Association, at a meeting to be held on a later date.

Following upon the decisions of licensing magistrates in the Tyneside district, recorded in these notes last week, it is interesting to note that the Chester-le-Street Bench have renewed all existing cinematograph licences, but expressed regret that their hopes that the Sunday cinematograph shows in the district would result in a decrease of drunkenness had not so far been realised. Applications made for seven day licences to the Whitley Bay magistrates have been adjourned, in order that the applicants might be in a position to place evidence before the Bench that Sunday entertainments are necessary and desirable. The information before them, stated the Bench, made it appear that some of the holders of seven day licences in the past year had not made use of them.

It is pleasing to record the success attendant upon the efforts of Mr. Joseph R. Dickman, the manager of the Howard Hall, North Shields. For many years now he has been a recognised provider of public entertainment, and he took to the animated pictures when they had little more to commend them than novelty, when they were not taken seriously by the public, and when the film producers had hardly risen to their full possibilities. In those far-away days Mr. Dickson used to put on films as an "extra" to other forms of entertainment, and he was once called upon to give a show in the ruins of a windmill, and on a screen 2 ft. square. At that performance Mr. Dickman had to rely upon the efforts of a local pianist to provide the incidental music, and one of the efforts was "A Life on the Ocean Wave," to a picture showing Christ walking on the waters. His many wanderings and varied experiences have served Mr. Dickman in good stead during the six years that he has directed operations at the Howard Hall on behalf of Messrs. W. L. Reed and Company, Newcastle. "The Lady of Lyons" and "London by Night" were his top-liners last week, and the popular programme included several excellent scenics and some of the best comedies.

The Albion Cinema, at North Shields, has had an auspicious opening with such films as "In Peril of the Law," "The Holy City," "Heart-Broken Shap," "When Dreams Come True," "When the Worm Turned" and "The Tale of a Fish." The current week opened with "Kissing Cup" and "A Perilous Ride."

In spite of the fact that the weather in the North just now does not tempt many people to go to the seaside, the Whitley Pavilion and the Whitley Empire are both doing very satisfactory business. Mr. Will Lincoln, the manager of the former, filled his house last week with "The Mystery of the Silver Skull," one of those weird romances that get such a grip upon an audience, and "The Dungeon of Steel." Mr. G. T. Turnbull, at the Empire, has been showing Charles Reade's famous story, "Hard Cash," with great success. He has been booking other big numbers, each of which should prove strong attractions.

Mr. Stanley Rodgers had a bumper night at the Empire Theatre, Blaydon, on Saturday, when the North-Eastern Counties' Cross-Country Championships were run off on the Blaydon racecourse. Runners and their supporters attended from all parts of the North, and as prizes were presented at the Empire performance, the theatre was naturally crowded out. Of the races for the championships the Gaumont Company took a very fine film, under the direction of Mr. E. J. Jennings, the Newcastle manager, which should be eagerly sought after by local halls.

Another Theatre in Blaydon that is doing good business is the Pavilion, run by Messrs. Smelt Brothers. Last week they specialised in mysteries, and had full houses every night. Whilst in that district I found that the feature at the cinematograph halls is the weekly go-as-you-please compositions, which attract large entries, and also large attendances, and provide some really good fun.

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WHAT THE PUBLIC WANTS.

AN INTERESTING SYMPOSIUM.

What is a good film? Or what, rather, does the public consider to be a good film?

It is a question which interests us all, since every member of this industry is occupied, directly or indirectly, with the business of attempting to provide the public with what it wants.

Many are the discussions which have raged around this latter problem. The public has been accused of every kind of taste, and also of having no taste at all. Such arguments are always interesting, and, although they obviously cannot lead to any one definite conclusion, they are often deeply instructive.

In view of these facts, we have addressed to certain prominent exhibitors, whose experience and knowledge render them able to speak with real authority on all matters concerning the public's taste in picture theatre entertainments, the series of questions which we set out below. The nature of the questions clearly made any general answers impracticable, and, therefore, we asked each gentleman to limit his replies so that they should refer only to that particular section of the public for which he was engaged personally in catering.

The questions will explain themselves. The answers—so kindly given by the various gentlemen under whose names they stand—constitute a most interesting commentary upon numerous points which are of the greatest importance to manufacturer, renter, and exhibitor alike.

The following were our questions:—

(1.) (a) What classes of films have you found most popular with your public? (*i.e.*, sensational melodramas, detective stories, dramatic comedies, pathetic comedies, modern social dramas, big spectacular productions, battle pictures, historical romances, farcical comedies, cowboy pictures, comics, educational and scientific films, etc., etc.). (b) Do you find educational and scientific films successful with your public?

(2.) (a) Have you found long films popular (*i.e.*, pictures over three reels in length)? (b) What do you consider the ideal length for a drama and for a comedy?

(3) What are the qualities in a film that, in your opinion, count most in the eyes of your public (*i.e.*, good acting, ingenious and original plot, lavish staging, elaborate spectacles, etc.)?

(4.) What features in a film is your public most apt to criticise adversely?

(5.) The titles of the film or films you consider to have been most popular with your public?

These are among the replies that we have received:—

Mr. R. T. Jupp, Managing Director of Provincial Cinematograph Theatres, Limited:—

(1.) (a) "A really good story which interests and grips from start to finish, irrespective of class. Comedies and comics which, whilst funny or amusing, are also convincing. Interest films of all kinds which *are* interesting." (b) "Yes, in moderate doses."

(2.) (a) "No." (b) "Depends entirely upon the story. Length should be a secondary consideration. There will always be an opening for dramas of 1,500 to 3,000 ft., if they are worth the length."

(3.) "Plot and acting come first, in my opinion. Superb acting may counteract a moderate plot, and an excellent plot may carry through indifferent acting. Photography is next important."

(4.) "Poor stories, especially of the type where the plot consists of a series of inane sentimentalities. Poor and bad acting. Comics which are too extreme, and fail to convince. Interest and travel of the watery uninteresting type."

P.S. "Sustained interest and variety are, in my opinion, the most important factors in keeping up good programmes."

Mr. G. A. S. Porter, Supervising Manager of Amalgamated Cinematograph Theatres, Limited:—

(1.) "Detective stories, social dramas, battle pictures, comics."

(2.) (a) "No." (b) "2,000 ft. best length."

(3.) "Plot."

(4.) "Plot and acting."

(5.) "Quo Vadis?" "Fools of Society," "When the Earth Trembled."

Mr. F. W. Ogden Smith, Managing Director of Standard Electric Theatres, Limited:—

(1.) (a) "There is no special favourite with the public, provided the story is well acted, and attention given to the smallest detail." (b) "Travel, educational, manufacturing, and scientific films are always successful, provided that they are not too long, a fault that is much on the increase."

(2.) "Long films are only of value if the interest is sustained—and, as this is the exception, owing to the present desire of the manufacturers to force 3,000 or more feet into a story for which 1,000 ft. would be ample, it quite stands to reason the public are tired."

(3.) "The qualities of a film rest entirely in the story, and its success depends upon the acting more than scenery."

(4.) "Impossible situations, bad acting, and the constant repetition of the long drawn out kiss—so popular with Continental audiences."

Mr. A. Carreras, Blue Halls, Limited:—

(1.) (a) "They like all the above, when they are good. They like variety." (b) "One now and then, yes."

(2.) (a) "No." (b) "From 1,000 to 3,000 ft."

(3.) "Good acting and fine photography count a lot."

(4.) "Too suggestive scenes."

(5.) "Quo Vadis?" "East Lynne," "Ivanhoe," "Monte Cristo," etc., and many others from all manufacturers, which are impossible to remember."

Mr. St. John Hamund, Manager of the Scala Theatre, London, W.:—

(1.) "I have found most popular films to be historical romances, modern social dramas, and

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educational and scientific subjects, the last especially with the better classes amongst our audiences."

(2.) (a) "In my opinion, films prove tedious to an audience when they are over three reels in length." (b) "I consider the ideal length for both drama and comedy to be two reels, unless of exceptional interest."

(3.) "In my opinion, the qualities that count most in the eyes of the public are a good plot easily understood, and good acting. These are heightened by the other points you mention, which are, however, useless without the essentials."

(4.) "The features in a film that our public are most apt to criticise adversely are comic tragedy, banal comedy, and vulgarity."

(5.) "The most popular film with our public has been the Imperial Durbar at Delhi, which lasted for one year, from first to last."

Mr. C. W. Poole, Managing Director of Poole's Theatres, Limited.

"My experiences is that the audiences in various towns differ considerably. A film that may suit one audience certainly does not suit another, and it is usually necessary to cater for each town separately."

BIRMINGHAM BRIEFS.

(FROM OUR OWN CORRESPONDENT.)

The New Street Picture House featured a special exhibition of Natural History films at 5.30 every evening last week, accompanied by very interesting lectures by Mr. Duncan, which were highly appreciated by patrons. Mr. Bradbury, of the Masonic Hall, informs me that "A Cigarette Maker's Romance" had such a successful run that he has rebooked the picture for an immediate date.

I found Mr. L. G. Marriott installed at 31, Hurst Street, under the title of the Marriott Film Service, very busy getting things into working order after the exodus of carpenters, painters and charwomen. Mr. Marriott comes to Birmingham with a very fine record of work done with the Palatine Film Company, of Manchester, in which he is still interested financially,



and I wish him the same success in this district as he has achieved further north. If business acumen and general knowledge of his Trade are assets to this end, then his success is assured. I understand that whilst a speciality is to be made of general programmes, Mr. Marriott will also be buying additional exclusives for the benefit of Midland showmen. A showroom is to be fixed up on the premises, and a show day will be announced shortly.

Making a trip into the Aston district, I found Mr. S. Marlowe, the manager of the Premier Picture Theatre, Lichfield Road, running a well selected programme to a good house. "Three Little Orphans" was amongst the features, and Mr. Marlowe has exercised much discretion in booking up "The Wreck" and "Captain Kidd" for early dates. The musical accompaniment, in the form of a small orchestra, is very popular and well rendered here.

Looking in to see Mr. Trevanion, the business-like manager of the Aston Cross Picture House, I found his house packed to the roof, and very keenly enjoying a varied and well projected programme, accompanied by an admirable orchestra. "A Fight for Millions" was the star, and "Bridge of Shadows" is billed for this week. The accommodation is over 900, and excellent seating is provided at the low prices of 3d. and 6d., the latter price covering admission to a very comfortable balcony. The colour scheme is green, and proves a great relief to the eyes.

Mr. F. G. Fenn, the genial manager of Bristol Street Picture House, serves his patrons with fresh cinema dishes, in the shape of renewed programmes, three times a week—Monday, Wednesday and Friday. Last week, "The Water Rat" was a most popular item, and Mr. Fenn has "In the Shadow of a Throne" billed as his star this week.

Mr. Will Devey, managing-director of Ashted Row Picture House, billed a topping programme last week, which included such money-getters as "Suzanne Comes to Stay," Edison's screaming comic, "Why Girls Leave Home," and "In the Midst of the Jungle."

Congratulations to Mr. Levy, manager of the Metropole, Snowhill, who ran "In the Hands of London Crooks" last week to extraordinarily good business.

Mr. G. J. Kenney has succeeded Mr. Heath at the Birmingham Picturedrome, and last week screened "Satan's Castle," backed up by well varied programmes, to excellent business. A well appointed waiting room is just completed here, and much appreciated by patrons. Every success to Mr. Kenney in this town.

Mr. Bert Sharp, who has taken over the management of the Ladypool Picture House, is doing good business, and ran "Fiery John" last week, supplemented by good comedy and comic films, to good houses. Taking a brisk walk across to Moseley Road, I found Mr. G. L. Harris, at the Imperial Picture Theatre, continuing to do good business. Seymour Hicks and Ellaline Terriss in "David Garrick" is billed this week for the first part, and Thursday features Bison's 101 popular film, "In the Coils of the Python."

Some distance further along the road I found Mr. Parry, managing director of the Moseley Road Picture House, screening Pathé's "Big Game Hunting Picture" to appreciative houses. Mr. Parry is a well-known figure in Birmingham showrooms, and in all sincerity it may be said of him that he never omits to book a good picture. Some of his future bookings contain such films as "The Wreck," "The Wastrel," and "In the Hands of London Crooks."

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Thoughts on Present-Day Programmes.

There is no denying the fact that there is a great diversity of opinion as to the suitability or otherwise of cinematograph shows for children. In Lancashire the question has again been brought into great prominence by the recent report composed of information received by the Lancashire Elementary Education Sub-Committee from the clerks to the county justices in Lancashire, representative head teachers, and the district clerks. Then, as to suitable films for children. The programme cannot be solely constituted for the entertainment of the rising generation. Are they really treated as badly as some would have us believe? How many entertainments are composed solely of dramatic films with an intricate plot? Not many, if any. The comic element, in practically every case absolutely harmless to the children, enters in every performance. Then, can anything derogatory be said of the films depicting current topics, etc.? To stop at this stage would be to ignore much of educational value. To give only one illustration: Who will say that a film such as "Flowers that Bloom in Spring" does not serve a purpose, and make as strong an appeal to the receptive minds of the youngsters as the lesson in botany, no matter how cleverly it may be given? Really, a moment's reflection will tend to show that, after all, programmes at present are not so bad as some would have us believe.

Excellent as such films are, a programme constituted entirely of pictures coming within the category of the humorous and educational would fail to make a sufficiently powerful appeal to the general public. No; there must be drama. The other week I heard a prominent lady say that she objected to picture shows for children because so many of the films depicted fighting. She herself frequently stayed away for that reason, and she thought no child should be allowed to attend because they became imbued with a fighting spirit, which in the future might have very disastrous results! Upon the surface that may seem very fine. But is it so very bad, after all? If one wishes to be hypercritical, cannot one find something to pull to pieces, metaphorically, in almost everything in an earnest, but directed attempt to safeguard the children from "all things that harmful be"? What shall be said of the Boy Scout movement, if we are looking at everything hoping to find something to make the children "become imbued with a fighting spirit"? And the football matches, with their "fights for supremacies"? Tersely, if we go looking with a microscope endeavouring to discover the existence of things at any rate not tending to the intellectual and moral improvement of children, could not "black specks" be found upon all hands? Really, does not the

question resolve itself into this: Are not hundreds of children far better off at a cinematograph performance than they otherwise would be? Many of the "kiddies" condemned to be street arabs run errands until they get a few coppers, which they gladly spend to gain admittance to a picture theatre. Are they not far more comfortable than running the streets, or even going to the place designated "home," where often can be found a drunken father or mother?

Finally, is not the admitted unsuitability for children of some of the films exhibited more than counter-balanced by the many good points contained in films educational and topical, aye, and the good moral to be drawn from practically every dramatic film? By all means let writers and film producers strive for the retention of all that is good and useful and the elimination of all that is deleterious alike to young and old, and let the hypercritics reflect on Disraeli's words: "It is much easier to be critical than correct."

H. D.

A SPECIAL SEND-OFF.

The Green Lanes Picture House, near Birmingham, was officially opened recently by Mr. Yates, a local magistrate. The theatre is artistically decorated in Wedgwood blue and white, with plush tip-ups to match. The ventilation is well arranged. The lighting scheme is calculated to a nicety, and there are four exits, two of which are very tastefully arranged with palms. The accommodation is for 870, and the hall is well heated by recessed radiators. Mr. H. Robinson, A.R.I.B.A., is the architect. Mr. E. Garfield, the builder, has built a large number of halls in Birmingham, Washwood Heath being his latest achievement. He is the managing director of this theatre. Mr. Yates, the magistrate for the constituency, said that he not only thanked the directors for providing another picture house—where he was certain the best of everything would be provided—but he welcomed the theatre on behalf of his constituents, who, comprised mainly of the respectable artisan type, would be provided with a place wherein they could take their wives and children. Mr. Purnell, in replying, thanked the magistrate, and assured patrons that his policy would be exactly as Mr. Yates had outlined—the best of everything. He commented upon the music, and told them he had a picked orchestra, but not, like many, "picked" before they were ripe. (Laughter.) Patrons were evidently much taken with the new manager, and his sense of humour immediately made itself felt. A novel feature consisted of the screening of photographs of the managing director (Mr. Garfield) and the manager (Mr. Purnell).

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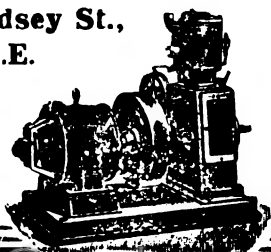
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THE GLASGOW EXHIBITION.

EDUCATIONAL CONFERENCE AND OTHER MATTERS.

By JOSEPH BEST, B.Sc. (Lond).

If the Cinematograph Exhibition in Glasgow, which opens this week, at all realises well-founded anticipations it will be the occasion of the most important and earnest gathering of educationists to consider the teaching possibilities of the cinematograph we have yet had. An educational conference has been arranged, to which practically every chief teacher in Scotland has been invited. The Lord Provost of Glasgow will open the first session in person at 11 a.m. on Thursday, and the conference will continue to sit and hear addresses relating to the adoption of the cinematograph in schools every morning and afternoon up to the Saturday.

There can be no question as to the genuine interest of Scottish teachers in the forthcoming Exhibition. It was my privilege to be present at the first meeting of the Advisory Committee in Glasgow in December last. Here I realised, from the speeches made, was sincere and active belief in the utility of the moving picture and a keen desire to confer upon it, to examine the apparatus, criticise films, and go into the whole question in quite a different spirit from that displayed, especially by the authorities, here in England. But, then, Scotland is famous for educational achievements, and it is only to be expected that such a wonderful invention as the cinematograph should arouse keen curiosity there. Scotland may yet prove to be the fountain head of educational cinematography in these isles, for a Scotsman acts whilst the Englishman is still hesitating and thinking—or, as the latter would probably term it, “investigating.”

The addresses arranged include “The Kinematograph as an Educational Medium,” at which the Lord Provost and Dr. J. W. Gregory, F.R.S., will speak; “The Kinematograph as an Aid to Literary Study”; “The Kinematograph in the Teaching of History and Geography”; “Science and Industries”; “Nature Study”—all the addresses will be punctuated by demonstrations of films in support of the arguments.

In addition to discussions, from 2 to 3 every afternoon, from Wednesday to the following Tuesday, the children of the Glasgow schools will attend at Messrs. Pathé Frères' demonstration theatre in batches, accompanied by teachers, to receive “cinema lessons”—i.e., lessons in which the cinematograph will be employed in the manner recommended by its supporters.

My last contribution to THE BIOSCOPE

moved a reader to write rebuking me for what he considered was unjustified pessimism and impatience in my attitude towards the recently appointed committee that is to investigate with regard to the cinematograph. I do not plead guilty to the charge, for there is no denying the splendid opportunity for strong and decisive influence the committee can exert if it goes about its work in the right way. But, nevertheless, pessimism would not be unwarranted. It is not investigation that is needed after all, from the educational standpoint, but definite action—the installation of the apparatus in a large number of schools. Let us have a practical experiment and learn from experience. To this the investigators retort, “But we don't know if you have suitable films for the machine. Where is this film and that film, and the other film, etc.? If you produce these films we may start.” The answer to this is obvious. There are in existence thousands of films that are indisputably of great educational value. Never mind about the films we haven't got—start with those we have. What about the thousands of travel and geographical films already available? Will children not benefit by vivid pictures of other lands, showing costumes, customs, vegetation, native industries, wonderful waterfalls, mountain passes, etc.? What need is there to investigate concerning such films as these? None at all. All that is required is to install some machines in the schools and inaugurate weekly cinema geography lessons, watch the effect on the children, learn how to use the apparatus, the advantages, defects to be remedied, etc. Then, again, nature study is taught in most schools, and there are wonderful pictures of animals, birds, insects, plants, fish, etc. Why not arouse and retain the children's interest in nature by means of these films? Moreover, children are taught to follow passing events and to keep interested in current history. Why not show them topical pictures of present happenings all over the world? I would ask my correspondent a plain question: Can educational authorities expect manufacturers to spend thousands of pounds in producing new films that may or may not please—when these authorities give not the slightest encouragement by using the films already available? Certainly not. If there were but fifty schools out of the many thousands in the British Isles using the cinematograph and existing films there would be at least some tan-

gible market, however small, some motive to induce a business house to further enterprise.

If the new committee means to promote the use of the cinematograph in education—which is the only sort of committee that is needed—its course is clear. Let it approach the chief educational authorities, explain to them the great value of the cinematograph in education, persuade them to install a number of machines for the use of the teachers as an experiment, outline to them the various schemes that can be adopted—e.g., (1) one machine to several schools upon a time-table basis; (2) one machine to each school; (3) installation of the apparatus in a large hall in the school; (4) the building of a separate structure away from the schools—although the arrival of non-flam film makes this unnecessary—in a word, let the committee cease to talk to each other about suitable and unsuitable films, cinema halls, etc., and concentrate their efforts at getting the apparatus in as many schools as possible. To the authorities they can supply particulars as to the cost of apparatus, the hire of films already available; and gather suggestions from teachers as to films ultimately required.

Carried out at a time when enlightened methods of education are being everywhere adopted, the work of the committee should meet with a ready response and speedily show tangible result—*viz.*, actual experiments all over the country. The cinematograph is the symbol of the growing conviction among educationists that the main aim, in the elementary schools, at least, should be to instil a love for learning. Any system of education, however elaborate its theory, however profound its psychological foundation, that fails to make a child love and seek learning when school days are over, is utterly and completely wrong. The school years of the ordinary child are too few to allow of his cramming in the thousand and one facts he should possess in after life. The most that can be achieved by the teacher in the imparting of direct knowledge is the ability to read and write. All the rest of the schooling should be directed to exciting curiosity, desire to know more about the right things, to use the right things, read the best books, to learn more for oneself, to cultivate self-reliance. When history is taught the aim should be solely to make the boy love and read history for himself. The geography lesson should seek to arouse desire for knowledge and obtain it of other lands. The actual amount of history or geography that he learns matters nothing at all. Any system that causes learning to be not only painful, but even dull, is fatal. Any device that helps to make learning pleasant is to be welcomed, is to be adopted whatever cost or trouble it involves. The cinematograph is certainly such a device.

A NOVEL MOTOR GENERATOR FOR BIOSCOPES.

A new style of motor generator for use in cinema theatres has been designed after a series of experiments by Mr. N. A. Paton, of Glasgow. The motor and generator are coupled to a fly-wheel by a flexible coupling, and mounted on a cast-iron frame. The machines are specially wound in such a manner that the variations of load are taken up by the flywheel, thus ensuring a constant voltage being maintained even when the carbons of the bioscope are brought together. It will be welcomed by the exhibitor and corporation alike, as it reduces the cost of running very considerably, while it also minimises the disturbance of the corporation supply.

Three of these sets will be shown at the forthcoming exhibition in Glasgow, and orders have been placed for a large number within the past month.

Mr. Paton is the pioneer of cinema motor generators in Scotland, and is Electrical Adviser to the Cinematograph Exhibitors' Association (East of Scotland Branch), for whom he met the Electrical Committee of the Edinburgh Corporation, and succeeded in getting the power charges reduced to a figure most advantageous to exhibitors.

THE NEW "CROSSLEY" CATALOGUES.

Two very interesting and well-illustrated brochures are to hand from the well-known engineering firm, Messrs. Crossley Brothers, Limited, of Openshaw. The books deal respectively with gas engines, from the ordinary throttle-governed type to the latest suction and "variable admission" centrifugal governor engines, also with their well-known "simple" oil engines and the new Semi-Diesel types for paraffin or petrol.

The large number of their electric lighting types in use in the industry is well known, and exhibitors would, in all cases where a private plant is a necessity, do well to keep abreast of the times and note carefully such publications as the ones mentioned above. A very notable feature is the economy of the small suction gas engines listed and the low cost of their upkeep. In all types the workmanship is alike excellent, and where electric ignition is employed only the most reliable of magnetos and timing apparatus are employed. The Semi-Diesel oil engines represent a very notable advance in engineering construction, and are made in sizes from 18 b.h.p. upwards, and will consume crude, residual, or refined oils with equally satisfactory results.

IMPORTANT ANNOUNCEMENT TO THE TRADE.

We wish to make it known to all Exhibitors that it is important for them if they are anxious to fill their halls, to immediately book the great film of Mystery, Magic and Mirth—"The Brass Bottle" (3,600 ft.), the unique exclusive film with the All-Star cast.

Having read this, read one of the many opinions of the Press:—

Daily Express:—... "The Brass Bottle" has lost none of its original attractiveness in its transition from stage to screen. Indeed, some flash-light photographic feats add considerably to the picturesque illusions in this diverting comedy. Rounds of applause greeted the performance of the all-star cast, which includes such favourite stage names as Miss Doris Lytton, Miss Mary Brough, Miss Vane Featherston, Miss Molly Farrell, Mr. Lawrence Grossmith, Mr. Alfred Bishop, Mr. Rudge Harding, Mr. Tom Mowbray and Mr. Holman Clark, who gives a masterful study of the Jinnee. It is all very amusing, and those laughter-loving folk, who have only a few coppers to spend on their weekly treat, will welcome this chance of seeing Mr. Anstey's play, which drew all London to the Vaudeville Theatre.

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The Cricket on the Hearth.

The Christmas books of Charles Dickens seem particularly well suited for adaptation for the screen, perhaps much more so than his greater

the right atmosphere for the commencement of the story.

The piece is dressed and mounted with great taste and attention to detail, and the acting is on a level of excellence which is so characteristic of the American Company's productions, and which succeeds in presenting us with some fine studies of Dickens' well-known creations. Something must inevitably be lost with the words, such as Tilly Slowboy's method of repeating scraps of conversation with all the sense struck out and all the nouns changed into the plural number, or Mrs. Fielding's reminiscences on the crisis in the indigo trade, or the fatal cake which changed a whole seminary of young ladies blue. However, Tilly Slowboy, in the person of Miss L. Lester, provides plenty of amusement during her short scenes, while the romance of May Fielding and



works. Overflowing with that domestic contentment, humour, and goodwill which the author was so inimitable in depicting, they still contain a certain amount of drama which is sufficiently concise to form an excellent basis for the plot of a film.

The American Company has presented us with a very charming version of "The Cricket on the Hearth," which sets forth the story in a straightforward and dramatic style and adorns it with fanciful and imaginative details given their fullest value by absolutely perfect photography. The introduction is a good example of the skilful inventiveness of the adapter. A young man sits by the fire-side reading the story to his wife. As he reads on, the characters in the book appear as she imagines them, saluting her in turn. This is a pretty variation of the usual method of introducing the characters of a play, and the charm of the firelit setting and the excellent quality of the double painting creates exactly

the pathos of the blind girl are brought into greater prominence by the subordination of the comedy. The delicate charm of the book



has been skilfully conveyed and the beautiful setting, excellent acting and photography, must make a very firm appeal to popular favour.

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Sunderland and Wearside Sidelights.

(BY OUR OWN CORRESPONDENT.)

One of our local managers received a surprise a few days ago, when he learned the reason of the purchase by a visitor of a big batch of tickets. "They are," he was told, "for empty tins." "Empty Tins!" "Yes," was the explanation, "you see, our firm are offering an admission ticket for every twelve or twenty-five empty polish tins of our make. The youngsters go among their friends asking for the 'empties,' even calling from door to door. It all advertises our wares." This is an up-to-date variant upon a well-known and invariably successful advertising scheme, which will, no doubt, find many imitators.

Although the palatial Picture House has had such a succession of big attractions, I hardly think any of the programmes arranged by Mr. J. McColl were more enjoyed than those of last week. Chief in interest was "The Trap," a brilliantly conceived drama. The audience several times burst into loud applause. Then on Thursday there was "The Boomerang," a splendid story, and other excellent photoplays, room however being left for French scenery. Not the least welcome part of the programme were the musical selections, for which Mr. Jennings' orchestra merits much praise.

I visited the new Gaiety the other night, and was more than surprised at the fine appearance of the place, the decorators having apparently put in much overtime since the opening day. Business, too, Mr. Hinton informed me, is steadily improving, a fact endorsed by the optimistic tone pervading the few remarks I also had with one of the directors.

An hour hardly sufficed to run off "The Wastrel," which Messrs. Hamilton secured exclusively for the Palace Theatre. Beautifully coloured, and full of emotional incidents, it proved just that kind of film which the Palace *habitués* would advise their friends to see. The Palace is well known as one of the most successful houses in the County of Durham.

Mr. Syd Clare has relinquished his position of lecturer at the Wheat Sheaf, Monkwearmouth, in order to return to "the legitimate," and last week played one of the principal parts in "The Octoroon," at the King's Theatre, Sunderland.

It afforded everyone a great deal of pleasure to witness the programme at the Millfield Picture House. Few films have gone better there than "The Gem of India," and in selecting it Mr. J. Raymond Waller certainly shows that he knows just what to get in order to suit his patrons. Every other picture was full of interest, and the all-British orchestra, conducted by Mr. Stan Hudson, discoursed music that was as appropriate as it was pleasing.

One always finds the time pass pleasantly at the Theatre de Luxe. Everyone has a very comfortable tip-up, and the pictures selected by Mr. Fred Hudspeth are always of the best. The orchestration of Mr. Harcourt's capable musicians never fails to charm, the selections, too, harmonising well with the pictures. The latter are projected upon the "Savelite" screen, which, in addition to rendering the picture wonderfully clear, also gives a fine stereoscopic effect. "A Brother's Atonement" and "Trapped in a Forest Fire" were conspicuous successes here.

Exclusive to the Avenue Theatre—one of Sunderland's largest—Mr. Fred. Sayers had "Humanity," featuring Mr. John Lawson. It was the first time the picture had been seen in the district, and it proved just the class of thing that "Avenueites" revel in. Several other good films, including "Rustler's Treachery," made up a fine bill.

The queues at the Queen's Hall Kinema, Sunderland's newest "continuous," are invariably a matter of remark. Mr. Tom Adamson scored a splendid success with "A Message from Mars," "A Peaceful Victory," and "Bloomer, Gas Specialist." The continuous programme now commences at six o'clock, but each afternoon there is a special performance at 3.30. "A Queen's Love" (Ambrosio) is booked for early showing.

Some of the smaller halls must occasionally cast envious eyes upon the queues of the Villette, at Hendon, where Mr. R. Little, the manager, is making things hum. "A Nihilist's Vengeance" was a recent star. "The Child Mother" and "The Chieftain's Son" became leading films for "the latter half."

Near the Wheat Sheaf—Sunderland's "Elephant and Castle"—is the Wheat Sheaf Hall, the proprietor of which is Mr. J. H. Tindle, head of the Sunderland Film Agency. I dropped in there the other evening and found in Mr. Hilton Fox, the courteous manager, a gentleman who knows the cinema business from top to bottom, and is transforming the hall into a model of its kind. Excellently balanced programmes are seen, and the projection, by a Wrench machine, is clear and extremely steady. "When the Earth Trembled" drew crowded houses, which ruled all the week.

The patrons of the Gem, at Southwick, on "the North side," turned up in great force all last week. Mr. Noble showing that fine feature, "Protea," which made a grand start for Monday night, followed by such pictures as "Secret of the Safe," "Father," and "The Four Dare Devils." A strong programme, indeed, and strongly supported.

"Heart Throbs" and "Transition" were responsible for good business done by Mr. Joe Andy, at the old Shipwrights' Hall, at South Hylton.

Several fine features were shown last Wednesday afternoon to managers at the Weardale Company's new Exhibition Hall, in Green Street, among them the U.K. Company's exclusive, "The Millionaire," the New Century Company's "Unjustly Accused," and a coloured drama by the Nordisk Company. "The Money Gods" and "Joan of Arc" are being well asked after by the bigger halls, the smaller ones still preferring something with sensational flavour and good comedies.

Away in the popular Tyne Harbour Borough, a favourite resort, the newly-opened Picture House, South Shields, is being largely patronised. Mr. F. J. Studd's programme being entertainment in the true sense of the word. By special request, he added "The Rosary" to a long list.

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A Picture Theatre on a Mountain.

By JOHN CHER.

Tucked away in the shadow of a hotel on the summit of a snow-clad mountain at Semmering is a picturesque little picture theatre, a striking example of how the cinematograph can entertain anybody and everybody anywhere. Evenings were dull at Vienna's sports centre before that projector arrived, for the setting of the sun usually put an end to the day's amusement, and the mind wearied of the ensuing monotony.

Now, when sleigh bells have ceased to tinkle and the day's sport—tobogganning and skiing—is over, the happy sportsmen and women repair to Sudbahn Hotel, there to metaphorically descend the mountain and once again be in the midst of the bustling world, and striving, loving, hating humanity. The sensation is alternately delightful and horrid. The pictures accentuate the beauty of the peaceful mountain life, but like lightning shatter the illusion of isolation. Within the walls of the picture theatre one can realise that it is but two hours' train journey to the Austrian capital; outside it is more difficult. Your American's chatter has another meaning, your middle-aged companion forgets the purpose of his visit, and starts to talk about business, commerce, stocks and shares—things which while in the fields of snow one has quite forgotten. But still Gaumont's Graphic and Max Linder's exploits are just as entertaining on a mountain as in the heart of a city. The show is an excellent tonic for the mind. Many a visitor, on seeing the pictures, finds Semmering more delightful than ever. The contrast between where one has been and will be again, and the actual environment, is brought home very forcibly. I have found that the cinematograph is apt to make one moralise; it has a horrid habit of presenting the drab side of life when there is nought but joy on the horizon. Thus, at Semmering, where happiness reigns, the cinematograph reminds one of the less fortunate people

in the world. As the machine projects reel after reel divers thoughts pass through one's mind. A group of wretched outcasts flashed on the screen reminds the visitor that the cinematograph is the theatre of the poor and wealthy. A certain play which I saw at Semmering called to mind a scene which I had seen several years ago in the East End of London. It was that of a picture palace, much larger and finer than the one I was in, but instead of being filled with a crowd of happy revellers, it was packed with another class of picture theatre-goers; and I reflected that a similar crowd was probably there that very evening, possibly watching the identical pictures I was enjoying far away in the mountains. And I told this to my rich American friend, and he said, "Of course, the cinematograph's everybody's entertainer, but I agree with you that it makes one think of others like no book or speaker's words do; it makes me pity the poor; but I grant you that these society pictures which you say are in vogue in the poorer parts of cities stimulate the poor people's interest in the world and excite the men to improve their positions. I think," he continued, "that the cinematograph is one of the marvels of the century. Just figure that here we are sitting in a hall on the summit of a mountain looking at the doings of the world and being amused by a projector and some few thousand feet of film manipulated by *one* man. Why, no music-hall or theatrical show would be possible up here, and I assure you I find these pictures infinitely more entertaining than reading the papers. The picture show has made me doubly appreciative of the beauties of Semmering, all because I am brought back to the world by these films."

Herr Victor Schwarz is to be patted on the back for his enterprise. It was a pleasant two hours, indeed, that I passed in his little picture theatre on a mountain.

EDISON KINETOPHONE ENTERPRISE IN PARIS.

We just learn that Mr. Thomas Graff, special representative of Thomas A. Edison, has concluded arrangements on behalf of the Edison Company whereby the Kinetophone will be shown during the summer months at the new Paris opera house, the Théâtre des Champs-Élysées,

Avenue Montaigne. It was obvious that the talking pictures would soon be seen in the French capital, but such daring enterprise as the above will create no little excitement in the amusement world. The foregoing explains the reason of the failure of Mr. Isman's project which we mentioned last week.

Birmingham Licensing Sessions.

FURTHER STRINGENT REGULATIONS FOR BIRMINGHAM HOUSES.

On Thursday last the Birmingham Licensing Sessions were held at the Victoria Courts, Mr. Gerald Beesly, Chairman of the Licensing Committee, presiding. In a peroration, addressed to applicants for renewal of cinematograph music, singing and dancing licenses, the Chairman stated that the new regulations pertaining to the management of such places would come into force from that day, and must be religiously carried out. Mr. J. E. Hill, for the police, read a report from Mr. F. W. Rinder supervisor of general theatres, which contained the following suggestions:—

1. The regulations required the maintenance of a duplicate lighting system in the theatre. It was held that in some cases the second system of lighting by gas was not used, and only the electric switched on.
2. A further regulation required a number of ruby lights to be kept lit in the auditorium, the object being public convenience and decorum.
3. It was required that a notification of fire, no matter how slight, should be sent to the fire station. Mr. Hill said that, with the adoption of these revised rules, would be exercised with the utmost vigilance on the part of the police, with a view of ensuring their observance.

The Chairman made the announcement that the two following resolutions were recently passed by them, *vis.*: (a) forty-five minutes time limit for stage plays at music-halls; and (b) with regard to performers not being allowed in the auditorium, excepting under peculiar conditions. Mr. Beesly then commented upon the futility of a number of persons who had been writing to members of the Licensing Committee. He added that it was not only an improper way of communicating with them, but that it would have no influence whatsoever. The proper way to bring such matters before the Justices was by memorials or attendance at the court, and the court strongly objected to this practice of letter writing.

ANTI CINEMA PETITIONIST GENTLY REBUKED.

A petition signed by the Rector and Vicar of Hill and Maney, the Catholic priest, and a large number of representatives of religious sects in the Sutton district, supported by a letter from that branch of the British Women's Temperance Association, was presented to the Chairman and the Bench pointing out the necessity for a closer supervision of films in picture houses. Petitioners were convinced, through recent police court proceedings, that young people are being unduly familiarised with lawlessness and crime, largely through cinematograph pictures. They suggested that no picture depicting violence or wrong-doing should be allowed to be shown. They also objected to the posters exhibited outside picture houses, and also thought that children under twelve should be forbidden the second evening's performance.

The Chairman informed the petitioners that their petition should have been made before the renewal of local music licences. They could only hope that proprietors of picture houses would be careful in the exhibition of pictures before young people, and they would consider the propriety of having afternoon performances for children only.

BIRMINGHAM JUVENILE THIEVES FORBIDDEN TO ENTER PICTURE HOUSES.

Once again I have to report the sins of the cinema in the Birmingham district. The Sutton Coldfield magistrates spent four hours of their valuable time on Thursday last in listening to a series of five charges of theft against six local youths, ages from 13 to 17, and occupations embracing groom-gardener, errand boy, railway porter, and school boy. The sentences passed, which included a probation for twelve months, contained a condition that they should not enter a picture palace until the expiration of this period. I have not yet heard in exactly what manner the incentive to crime was received from the picture house. One of the thefts consisted of stealing fishing tackle from a boatshed at Black-root Pool on Christmas Eve, and no doubt it will be an open question as to whether it was a cinema picture that incited the theft, or the converse that the theft was perpetrated with a view of obtaining money to see the pictures. It would be interesting to observe the moral effect upon these youths of the non-attendance at picture palaces.

Following the above drastic action on Thursday, the *Birmingham Gazette* questioned the right of the Sutton magistrates to forbid the culprits that admission to picture houses. It was pointed out that the Justices had not only ordered the punishment of the boys (they were to be birched) but had put them on probation as well, and when the *Gazette* man interviewed Mr. Barker, a clerk of the Birmingham magistrates, he was informed that no magistrate could punish and put on probation at the same time. The magistrates' clerk in question was of opinion that the Sutton magistrates had gone beyond their powers. It appears that a recognisance under the Probation of Offenders' Acts may contain such additional conditions as the court, in view of particular circumstances may insert with respect to several matters, the only one of which touches this question being (a) for prohibiting the offenders from associating with thieves and other undesirable persons or frequenting undesirable places. As the *Gazette* aptly points out, if the magistrates have this clause in view, and consider a picture house an undesirable place, why on earth did the gentlemen grant the licences for the picture houses in their district, and once granted, why do they allow undesirable places to remain in their midst. Once more the inconsistent antipathy of magistrates towards picture shows had led them to "bite off more than they could chew," which is putting it bluntly.

HAMMERSMITH ENTERPRISE.

The enterprise of the Broadway Cinema, Hammersmith, in placing before patrons first run films only has found immediate favour, and the manager, Mr. W. J. Woods, has no doubts now as to the wisdom of this move. This week one of the strongest programmes in London is being projected. On Monday, when our representative looked in, a large audience was viewing "Fruits of Venegance." Also in the programme was "The Fascinating Tango," "Won by Waiting" and the clever Kinemacolor comedy, "Stage Struck." Kinemacolor films are a very popular feature here, and this week "Robin Hood" has proved a powerful draw. Bookings for the week-end include "The Winner" and "War and Peace."

GLASGOW NOTES.

(FROM OUR OWN CORRESPONDENT.)

"Cinema weather" has prevailed in the Second City this week. Thin drizzling rain has been the rule every day; not an all-day's rain, but glimpses of mild, springlike weather to tempt people into the city, then a drizzle, which gladdened the heart of the dignitary who watched the rise of the pay-box mercury, and caused him gladly and hurriedly to produce the often-used—in Glasgow at any rate—"house full" board.

And the visitors who elected to shelter from the rain in a cinema hall this week were amply rewarded, and if among them were any newcomers to the pictures, they witnessed programmes which will convert them to regular patrons. One and all of the many halls have been submitting "star" programmes, and even the pictures given secondary places could by no means be termed ordinary.

Competition among the Glasgow and district halls is keen, and the patron is reaping the benefit. The demand is for the best, and the exhibitors are rising to the occasion as exhibitors should, and screening first runs and exclusives in every programme. The frequent requisition of the "house full" boards proves that the public are being satisfied, and the genial smile on the face of the exhibitor indicates what he thinks—"and very nice, too."

In former notes I have dealt mostly with halls which lay claim to that designation "palatial," and the patronage of the "elite." This week I have been visiting the halls which cater for the masses of the great working-class districts on the outskirts of the city, and there I found the same desire for the best in everything, and the desire gratified and duly appreciated.

At the Govan Cross Picture Palace, Helen Street, Govan, the destinies of which are in the able hands of Mr. James Hamilton, and which is a huge hall accommodating about 2,000 persons, I found the building packed in every part. The programme submitted was an excellent one, and among other pictures being shown were "The Labour Crises in South Africa," "The Dare Devil," and "The Fires of Conscience." Although a throw of about 120 ft. is used, excellent pictures were obtained, and the projection was faultless.

At the Govan Cinema (Mr. James Milne's) the door-man's cry was "standing room only," and it was with much difficulty I was piloted through the crowd to the managerial sanctum. Here Mr. Milne courteously informed me that business was good, and that he had "got 'em," not without an effort, but so surely that the cry I had heard from the door-man was in use nightly. "Man and Beast" and "Brothers at War," were the "star" pictures, and were being watched with intense interest. The Govan Cinema is succeeding by sheer merit and excellent management, and Mr. Milne deserves congratulation.

On entering Sumerton Road, I at first imagined I had been misdirected—all was so quiet. But when I reached Mr. George Green's Picturedrome, I found that most of the people in this end of Govan were the guests of Mr. W. Thompson, who was highly entertaining them with an excellent programme of

new pictures. This is another large and commodious hall, and one of the best planned in the suburbs. Mr. Cruickshank projects an excellent picture, and the music supplied by Mr. Brooks is always appropriate.

Coming nearer the city proper, I dropped in at the Scenic, Paisley Road Toll, and found Mr. H. F. Macara and his assistant manager, Miss Flanigan, congratulating each other on the excellently satisfactory business being done. On being conducted over the well filled house I found it a model hall, comfortably seated, well supplied with exits, and fit to be classed "A1." The programme included "Psyche," "Griselda," and "Dead Man's Secret." Miss Flanigan, by the way, has only recently commenced duties here, after having graduated in one of the Grafton Street halls in Dublin.

The Govan halls cater for the thousands who are engaged in the ship-building industry, and, continuing my tour of the halls which provide the masses with their entertainment, I next visited those in the district where the railway locomotives come from—Springburn. Here there are three halls, and in each of these I found packed audiences.

At the "Canada" I found Mr. Byatt's manager turning people away, and at the Electric and Angus Street halls crowded houses were also the rule. At each of these places the programmes were up to date, and among the pictures being screened were, "In the Grip of the Eagle's Claw," "The Ghost of the Mill," etc. Three changes weekly are given at nearly all the northern houses, so that "variety," which is the spice of life, is not wanting here.

In Messrs. Smith and Well's Parade Cinema, a cosy hall catering for the higher end of Dennistoun, I found good audiences being entertained with excellent programmes. "The Messenger of Discord" and "Grist to the Mill" were the "stars" on the occasion of my visit, and the programmes are changed thrice weekly. The Cinema has a seating capacity for 550, and on most evenings is well filled.

Scott's Annfield Palace, Gallowgate, is in the heart of industrial Glasgow, and supplies excellent programmes for its patrons. "The Boomerang," "Trapped in a Forest Fire," and "When Death Unites," were being shown twice nightly to well filled houses, and the manner in which the films are screened reflects great credit on the operator, Mr. Malcolm. The management is in the hands of Mr. Daly, who leaves nothing undone to secure the comfort of his audience.

From Govan to Bridgeton is not a far cry, but in the latter place is found another class of artisan altogether, but, like the Govanite, the Bridgetonian will have good pictures, and his—and her, for female labour is largely employed in "Bridgton"—demand is well catered for. At the Cross, another of Mr. Green's halls—the Electric—is a landmark, and attracts many patrons nightly. Mr. Tom Verne submits the "best," and, when visited, was screening "The Man Outside" and "The Gem of India," the latter a first-run picture which was heartily applauded.

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The Kings, Bridgeton, is a hall with accommodation for 2,000 people, and twice nightly the vast auditorium is well filled. Good pictures and good music are Mr. James Hamilton's ideas for popular entertainment, and nightly prove that the correct thing is forthcoming. "The New Generation" and "Woodland Paradise" were the stars, and "Riley's Decoys," a screaming comic, was also screened.

The Royal Picture House, Bridgeton (Mr. W. Biggar) were showing "The Sea Dog" and "The Broken Parole," and for the first three nights of this week "In Convict Garb" and "Victory or Death" were shown.

At the Star, Bridgeton, I found Mr. Cane worrying over the problem of accommodation, the seating for 1,200 being taxed to its uttermost and a lengthy queue waiting for the second house. The throw here is a long one, but the pictures shown were admirable. "The Boomerang" and "Trapped in a Forest Fire" were the attractions, and Mr. Cane's report was that "crowds" were general, and empty seats the exception.

The Paragon, Bridgeton, which was formerly the Globe Theatre, where the late Sir Henry Irving in his early days delighted the good people of Glasgow, is flourishing as a picture hall, and is patronised by hundreds twice nightly. Mr. Garratt's choice of pictures always pleases. "In the Grip of the Eagle's Claw" was being starred, and this week the Paragon's patrons will be provided with "The Life of St. Patrick."

And now from east to west! In the Hillhead Picture Palace, Byres Road, situated in the heart of the West-end, the residential district of Glasgow's merchant princes, I found one of the cosiest and prettiest halls I have yet visited. Here, as elsewhere, good business is reported, and a chat with Mr. Barber, the manager, elicited the information that receipts con-

tinue rising. "Caste," "The Banshee," and "The Younger Sister," were the pictures which were filling the house.

The programme being submitted at the Picture House, Sauchiehall Street, where Mr. Mitchell and Mr. Weighill share the managerial duties, is this week interesting and instructive, and the leading feature is "Judith of Bethulia," a four-part picture. Lubin comics and topical pictures make up a really excellent programme, which is further enhanced by the music of the Picture House orchestra. "Scrooge," a dramatic representation of a favourite Dickensian subject, figures prominently in the La Scala, Sauchiehall Street, programme, while the "Kinetoscope" comedy, "The Bride's Secret" is also a feature. "The Bacchanalian Dance," "Tommy's Locomotive," and "The Janitor," were all well received. At La Scala excellent business is the daily report.

The Picture Salon, the newest of the Sauchiehall Street houses, is this week showing an industrial film of great interest in "The Making of an Auto Tyre." The dramatic and comedy subjects screened are all excellent. It is announced that the roof garden at this hall will soon be opened to the public.

The Trade show of "A Tragedy in the Clouds" and "A Woman of the People," in Messrs. Pathé Glasgow projection theatre, on Friday, was well attended, and both pictures much admired.

The Airdrie Pavilion Company have been granted a transfer of the theatre and cinematograph licence held by the old company.

At the Nursing Conference and Exhibition, held in Glasgow, last week, Messrs. Pathé had a projecting theatre, and showed films of special interest to the medical and nursing professions. The films were much appreciated, and their educational value acknowledged on all hands.

JOTTINGS FROM ULSTER.

(BY OUR OWN CORRESPONDENT.)

The builders responsible for two of the three new halls in course of erection in Belfast just now—the Crumlin, and the one in Great Victoria Street, as yet unnamed—have been getting a move on these last few days, and it is now quite certain that ere the last days of the month of dust both will be in full swing. The first-named will be controlled by Mr. Fred Stewart, the proprietor of the Panopticon, and it goes without saying that the programmes will be ever right up-to-the-minute, as Fred is a marvel in selecting just what pleases. Messrs. Weisker Brothers, of Belfast and Liverpool, will, I learn, supply the films.

Information is not easily available concerning the Great Victoria Street house, a marked reticence being conspicuous in all those concerned, but one thing is certain—they are out to catch a really high-class clientele.

It is just probable that a well-known Belfast company will purchase the Cinema in Londonderry, which is presently on the market, and should they, things will be sure to go well, for there is money for pictures in the Maiden City simply for the picking-up and good management at the Fountain Street hall will prove my words.

Mr. Edwin Sinton, for some time manager of the Shankill Picturedrome, Belfast, has transferred his energies to the Royal Avenue Picture House in that city, and has been succeeded in his old charge by Mr. Browning, of Wigan.

The Irish Living Picture Company must have done remarkably well in Ballymena, under the able direction of Mr. R. L. Sheridan, for they are presently building a palatial hall, which will be the last word in cinema comfort.

Mr. Van Biene, at Coleraine, has, I learn, lost his pianiste—Miss Casson—a lady who proved herself one of the best domino fingerers in the province.

Her only compeer in the line is probably Miss Mabel Heron, of the Frances Street Cinema, Newtownards, where, by the way, the most up-to-date programmes are now to be seen, a notable Pathé release being invariably included in the bill. Business, too, has gone up by leaps and bounds since the introduction of Pathé films.

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Midst Raging Beasts (available for May) Selig		2600	13 10 0
Protea.....	Eclair	4840	17 10 0
When the Earth Trembled.....		3032	12 12 0
Mystery of the Corner House.....	Nord.	3000	12 10 0
Mystery of Kador Cliffs.....	Gau.	2450	10 8 0
The Nihilist.....	Scanda	3379	14 10 0
The Devil's Daughter.....	Nordisk	3000	15 10 0
Beasts of the Jungle.....	Selig	2210	9 5 0
Battle of Bloody Ford.....		1828	7 15 0
Cowboy Millionaire.....		1965	8 15 0
Sheridan's Ride.....		2350	9 15 0
Heroine of the Plains.....		1800	7 10 0
Pilgrim's Progress.....		3500	10 10 0
French Spy.....		2892	8 15 0
The Merchant of Venice.....	Than	2000	8 0 0
Little Daughter of the West.....	Bison	1705	10 0 0
Salambo.....	Torino	980	3 10 0
Queen's Necklace (col.).....	Pathé	2008	8 0 0
Eye of an Idol.....	Clar	1285	10 0 0
Mine Owner.....	Elite	2500	9 10 0
After Fifty Years.....	Torino	1500	5 0 0
Post Telegrapher.....	Bison	2000	12 0 0
Evil Genius.....	Eclair	2770	15 0 0
Aeroplane Elopement.....	Vita	1120	3 10 0
Court Intrigues of Henry VIII.....	Pathé	2640	7 0 0
Dark Point.....		3150	12 10 0
Rags to Riches.....		2120	9 0 0
Ruy Blas.....		2400	9 0 0
Blackmail.....	Cines	2266	10 0 0
Path of Atonement.....		3000	12 10 0
The Robbing of Happiness.....	Nordisk	2385	12 0 0
Vicar of Wakefield.....	Kalem	1023	3 2 9
Broken Sword.....	Nordisk	3000	15 0 0
The Counterfeiters.....		2000	10 0 0
Two Engine Drivers.....	Cines	2190	10 0 0
The Tempest.....		1805	8 10 0

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Name of Film.	Maker.	App. Length.	Sale Price.
			£ s. d.
Quo Vadis?.....			25 0 0
Tigris.....	Cines	3600	14 0 0
Usurer's Son.....		2364	14 0 0
Vengeance of Durand.....	Vita	2027	8 10 0
Lieut. Daring Quells a Rebellion	Clarendon	1177	2 5 0
Their Lives for Gold.....		1500	8 10 0
A Strong Man's Love.....	Clarendon	2095	9 0 0
Power of Silence.....	Lubin	1936	7 15 0
George Barnwell.....	Hepworth	2500	10 5 0
Daughter of the Redskins.....	Bison	1800	5 10 0
Mystery of Souls.....		3100	10 10 0
Great Circus Catastrophe.....	Nordisk	3000	15 15 0
Charlie Colms and the Knave of Spades...	Pathé	2600	10 0 0
Escape of the White Glove Gang.....	Gau.	2590	10 0 0
God of the Sun.....	Pathé	1870	8 0 0
The Governess (Copies in new condition)...		1800	12 0 0
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Cinematograph Exhibitors' Association of Great Britain and Ireland, Limited.

EXECUTIVE COMMITTEE MEETING.

The Executive Committee met at Broadmead House, Panton Street, Haymarket, S.W., on Wednesday, February 4, 1914, when there was a large attendance.

The minutes of general and emergency meetings (January 7th and 14th) were read and confirmed.

Correspondence.

Letters were read from the Incorporated Association of Kinematograph Manufacturers acknowledging resolutions and intimating the names of members appointed to the Committee for Joint Trade Dinner; from Mr. Cecil Clayton acknowledging assistance rendered to him in connection with the prosecution instituted against him by the Mansfield police for performing music on Christmas Day, in which case the prosecutions against Mr. Clayton and another exhibitor were dismissed; from Mr. T. Timmons, Mrs. F. E. Hichisson, Mr. James White, of Hucknall Empire, Limited; from the Society of Authors with reference to the question of film titles, the Committee agreeing to co-operate with the Society in any practicable manner possible; from Mr. John F. Ballantine, hon. secretary of the Glasgow District, with reference to proposed conference in connection with the Kinematograph Exhibition; and from Mr. Scholfield on the same matter.

Entertainments Protection Association.

The Sub-Committee appointed to act with the Entertainments Protection Association reported that objects, rules, and a constitution had been drawn up and were being submitted to the members of each separate organisation. Copies were laid on the table, and it was resolved to have same submitted to the district branches for their opinion, on the motion of Mr. A. J. Cale, seconded by Mr. A. E. Newbould.

Bristol and the West of England District Branch and "Sixty Years a Queen."

Mr. Barnett attended as a deputation from the Bristol and West of England Branch, and tabled certain resolutions passed at a representative meeting of the members. The members of the branch proposed to take, on the advice of the Executive Committee of the Association, strong action against such manufacturing and renting firms as engaged large halls for the purpose of

exhibiting special films in opposition to the exhibitors. The Committee heartily sympathised with and supported the principle of the resolutions passed by the Bristol Branch, and certain action was agreed to with reference to the firms in question.

Britannia Airship Fund.

Dealing with an applications for Sunday profits for the benefit of the Britannia Airship Fund, the Secretary was instructed to reply that the proposal was not one which came within the province of the Committee to deal with, and the Committee much regretted that it was unable to assist in the way proposed.

Manchester Licences and Legal Cases.

A report was presented by the Hon. Solicitor (Mr. Alfred Harris) dealing with the case of Mr. M. J. McVittie, one of the members of the Northern Central Branch, who had been refused licences under the Cinematograph Act for his theatre and also for his music. It was remitted to the Hon. Solicitor to further investigate this matter, referring Mr. McVittie to the decision obtained in Mr. Cyril Clayton's case at Mansfield. Three railway cases were reported upon. In that of the Imperial Picture House (Leicester) Company, £10 damages and £5 costs had been obtained from the Midland Railway Company.

On the motion of Mr. John Bussey, J.P., seconded by Dr. W. Fowler Pettie, it was resolved that the Hon. Solicitor should proceed at once to Stockton and challenge the action of the magistrates in imposing new regulations in order that the principle involved in the Liverpool case might be tested without further delay.

The Annual Dinner Sub-Committee brought up a report, which was received and confirmed.

For the Annual Joint Trade Dinner, Dr. W. Fowler Pettie, Messrs. A. G. Gale and L. Schlenheim were appointed to represent the Association on the Joint Committee.

A letter from Mr. G. M. Montanini, of Manchester, was read with reference to the action of the Manchester justices in imposing further oppressive rules upon exhibitors. It was agreed that this matter must await the result of the Stockton or Liverpool case.

A large number of members were enrolled.

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AROUND THE BRIGHTON HALLS. PENPOINTS FROM PORTSMOUTH.

(FROM OUR OWN CORRESPONDENT.)

The Brighton picture palaces are very attractive places of resort at any time, but during the miserably wet weather of the past week they have been especially inviting. The films shown have been of the best, and it is not surprising to learn that the various houses have been particularly well patronised. At the Palladium, on the Front, Mr. Johnson, who manages Mr. J. L. Crown's palatial theatres with so much success, has had a busy time dealing with the large crowds attracted by Kinoplastikon. The celebrated comedian, George Graves, in "A Sister to Assist 'Er" was one of the most popular items introduced by this remarkable invention last week, and this week "*L'Entente Cordiale*," by the late Harry Fragson and Max Linder is billed. The ordinary films last week included "The Trap," "The Magistrate's Honour," "Durban and its Environs," etc.

Two individuals in Mephistophelian attire were to be seen about the streets last week. They reminded one that the allegorical film, "Satan," was being shown at the Academy Picture Palace, where it proved a big attraction. The other "star" picture of the week was "The Mystery of St. Martin's Bridge," which also proved a notable success. Mr. Parkinson is shortly introducing Edison's talking pictures, the Kinetophone to the patrons of the Academy.

Mr. N. J. Coverdale, the very genial and popular manager of the Grand Concert Hall, West Street, provided a series of thrillers for the patrons of that spacious hall last week. They included "Twixt Joy and Sorrow," "The Massacre," "Saved by a Miracle" and "Chelsea 7750." The unusually good musical arrangements at this hall continue to be much appreciated. Mr. J. W. Slatter is in charge of the capable orchestra, Miss Louie Bioletti plays solos at each performance, and the band of the 1st Home Counties' Royal Field Artillery is engaged for Wednesday nights.

I have to chronicle another change of management, the Empire Novelty Theatre in West Street, having passed from the control of Messrs. T. and J. Naylor to that of Mrs. W. Harold Speer. Varieties in the shape of the Empire Minstrels are now being tried at this small but very cosy theatre, in addition to an interesting selection of pictures.

Mr. Jim Hardiman, the enterprising general manager of the Arcadia, Lewes Road, has lately introduced at this popular theatre, an invention of his own, called the Stereoscopograph, in which, by an ingenious arrangement of screens and lenses the picture appears to stand out from its surroundings.

I ought to pay a tribute to the very up-to-date manner in which Mr. G. Yate Ashwell has recently been catering at the Duke of York's Theatre, London Road. "Truth will Tell" and "When the Earth Trembled" were last week's star films, and Mr. Ashwell has many important bookings for the near future.

The Theatre de Luxe maintained its remarkable popularity last week with "Gran-dad" and "The Burning Train."—At the Imperial and Coronation Theatres, under Mr. George Bloch's direction, the films included "Creatures of Clay" and "Light and Shadow."—"The Test" and "A Mexican Tragedy" found a place in the programme of the Queen's Theatre.—The Hove Cinema was showing "Truth Will Tell" and "When the Earth Trembled" last week."

(FROM OUR OWN CORRESPONDENT.)

Who says the twenty-two picture houses now running are enough for Portsmouth? Not the company promoters, at any rate, for the local directors of the Portsmouth (Picture) Palladium, Limited, have issued their prospectus, inviting the public to subscribe £6,250 for 10 per cent. preferred ordinary shares of £1 each at par. They have chosen the northern end of the town for their operations, which is the most deserted area in the matter of picture resorts, but popular withal. The up-to-date and luxuriously furnished house which it is proposed to erect in the London Road is estimated to give a nett profit of £65 a week, or, taking forty weeks as the yearly average, £2,600 per annum. This sum would be amply sufficient for the creation of a reserve fund and the payment of a handsome dividend on the share capital of the company.

Messrs. Jury have established quite a reputation for charitable enterprise at the People's Hall, Lake Road. Their latest effort in this line, a matinée performance in aid of the Give-Us-Bread Fund, out of which the wants of the poorest of the population are relieved, has resulted in a sum of over £20 being handed to Mr. Tilbury, who initiated the charity and runs it. Last week's leading films were the two-part drama, "The Smuggler's Child," and the animal picture, "In the Midst of the Jungle." This week "The Diamond Necklace" and "The Burning Train" are the principal lines on the bill. Good audiences continue to be drawn here, and to Messrs. Jury's other Portsmouth house, the St. James's Hall.

"Moths," the adaptation of Ouida's famous novel, and "Bambita," with the noted Spanish toreador of that name figuring prominently, are the principal films this week at the Victoria Hall, the original home of the bioscope in Portsmouth, and still one of the most popular.—At the ornate Picture House in Commercial Road, promenaders of the main thoroughfare turned in by the hundred at the week-end to see the romantic Indian drama, "The Love of Men" and "A Bacchanalian Dance." Monday's new features were "The Fruits of Vengeance" and "Across the Alley," and to-night (Thursday) sees the inauguration of a new programme, which includes the cinema version of "David Garrick," with Sir Charles Wyndham in the title rôle, and "The Anarchist."

A welcome return visit of the Marchioness of Townshend's picture play, "The Convent Gate," supplemented by "The Tiger," "The False Friend" and "The Struggle," filled the Southsea Theatre in Albert Road last week. "The Invaders" and "The Runaway Freight" are acting like magnets again in the current programme, and the Vivaphone is a "standing dish."

The straight ahead story of "Robinson Crusoe"—not the pantomime—was presented in picture form at the end of last week, at the Cinema, Arundel Street, where "Gran-dad" and "In the Days of Robin Hood" are this week's prominent features.—"The Secret of the Tower" and "The Half-breed's Crime" have been doing good business this week at the Fratton Theatre.

Music is now a speciality at the Arcade, where an orchestra has been installed. Local films of topical interest are another new attraction, and "Dinner-time at the Royal Dockyard" has been quite a success. "The Passing of Her Ideal" and "The Death Bells" are the leading films among general subjects this week. Original from

METROPOLITAN DISTRICT MEMS.

(BY OUR OWN CORRESPONDENT.)

The current programme at the Finsbury Park Rink Cinema is proving most attractive. For the first three days the management secured "A Woman of the People," military drama, featuring Miss Asta Nielsen. For the latter part of the week Mr. Walden is topping the bill with "Chelsea 7750." Coming attractions include "An Hour before Dawn" and "Antony and Cleopatra." An efficient orchestra is under the leadership of Mr. Parker.

A strong programme is being shown at the Picture House, Crouch End. The management have secured "Whitewashing a Ceiling," in which Will Evans appears. Other attractions are "The Taking of Rattlesnake Bill" and "Creatures of Clay."

The principal film shown at the Palais de Luxe, Wood Green, is "Zoe," and excellent business is being done. "The House of Discord" and "The Secret of the Ring" are other excellent films. A word of praise is due to Mr. Alfred Morris, late of the Lordship Lane Cinema, who provides the excellent music.

The programme at the Highbury Imperial Theatre includes "The Boomerang" and "Fruits of Vengeance." Kinemacolor is a strong feature here.

As was to be expected, "Antony and Cleopatra" proved a remarkable attraction at the Coliseum, Green Lanes, and the "house full" board was often in use. The enterprising management have booked "Sapho" for one week, commencing February 23rd.

A capital selection is being shown at the Crouch End Hippodrome, the programme including "A Woman of the People" and "Chelsea 7750." "Germinal" and "When the Earth Trembled" are two fine attractions at the Holloway Grand, where Mr. Lewis capably controls affairs. Dropping in at the Alexandra Theatre, Stoke Newington, I found a crowded house. Mr. G. E. Williams, the capable manager, has no reason to complain of the number of nightly patrons. This week patrons are being delighted with Ambrosio's "A Queen's Love." "The Doctor's Secret" is another interesting attraction.

Mr. Courtney Crocker informed me that he is doing very well at the Electric Coliseum. Patrons of this fine house, accommodating nearly 1,000 persons, have the opportunity of renewing acquaintance with Miss Florence Lawrence in "The Closed Door." The new orchestra is a great acquisition.

I had an interesting chat with Mr. L. Morris, the able manager of the Majestic, and found him entertaining a very large audience. He can be relied upon to give full value for money, and last week filmed the late Harry Fragson and Max Linder in "Entente Cordiale."

Mr. Fred W. Purcell, managing director of the Amherst Hall, secured exclusive rights of "Antony and Cleopatra" for last week, and his enterprise secured him many fresh patrons. The orchestra rendered an admirable accompaniment to the entertainment. This week "The Harper Mystery" is the star attraction.

"Borrowed Gold" at the Biograph Theatre attracted splendid crowds last week. The management have made this hall most popular.

The programme which Miss Florence Johnson is showing at the Clapton Cinematograph includes "Convict 113" and "The Price of Folly," both enthusiastically received.

At the Clapton Rink Cinema, "Chelsea 7750" is instrumental in drawing large crowds. An excellent concert party is one of the features of the entertainment.

With their usual enterprise, the management of the Central, Stamford Hill, have secured for this week "Germinal." There is a continuous performance, and the prices range from 2d. to 6d.

At the Albion Road Palace, "The Taking of Rattlesnake Bill" is proving a great success.

Round Islington way some fine pictures are shown this week. At the Coronet, Essex Road, "The Fire-Fly" is the feature, whilst at the Islington Palace "The Race" is attracting large crowds. The management of the Angel Picture Palace showed "Antony and Cleopatra" last week, and were well rewarded for their enterprise.

Wending my way eastwards, I popped into the Museum Cinema, Cambridge Road, and found a crowded house. Lovers of sport greatly appreciated the top-liner, "Master Bob." Those who could not visit the Queen's Hall to see "Antony and Cleopatra" will be able to witness this splendid film at the Stepney Coliseum this week.—At the Mile End Electric Theatre, "Two Fathers" is proving a successful top-liner.

At the Green Street Picturedrome, record business was done last week with "Antony and Cleopatra."

Pictures are paying extremely well at the Mile End Empire, which was formerly the Paragon, a famous music-hall.

At the Palaceum, Commercial Road, formerly the Yiddish Temple of Art, excellent business is being done with Ouida's "Moths."

At the luxurious Electric Palladium, High Street, Camden Town, "The Money God," an Ideal "exclusive," was recently successful in drawing large crowds. A steady picture is obtained by two Power's No. 6 machines. "Effects" are utilised at this hall and patrons are well catered for.

Despite keen competition in Kentish Town, Mr. Dansie, the manager of the Electric Alhambra, continues to do good business. "Sapho" was recently shown here, and resulted in record business.

Pathé's "King of the Air" was the principal item at the Palace Cinema, Kentish Town Road, when I called. Hepworth's singing pictures are a great attraction here. "Ruses" was well received by a crowded house.

The "Princes," Edinburgh, and its Manager.

The accompanying photo, specially taken for THE BIOSCOPE by Messrs. Langfrier, is that of Mr. Nicol Pentland, the new manager of the Princes Cinema, Princes Street, Edinburgh, one of the most important theatres of the Buchanan Circuit. Mr. Pentland has had a varied stage career, making his first appearance at Gloucester in 1883 as a member of Miss Kate Bateman's Company. In the intervals of touring with the company he worked independently with songs and sketches. After a season in the Theatre Royal, Bolton, and Globe Theatre, London, he

don for a revival of "The Private Secretary," Mr. Pentland is very well known to theatre-goers all over the country, but of late years has confined himself mostly to recitals, given in many different cities. He is an ideal manager, quiet and courteous, and is quick to grasp any little idea which might add to the comfort of his patrons. The Princes Cinema is a most up-to-date theatre, comfortable and luxurious, the pictures are important and excellent, while the orchestra is a very fine one.

A pleasing innovation was noted last week,



played "Seth Bede" in Mr. George Rignold's production of "Adam Bede," afterwards appearing at the Avenue Theatre. Then being engaged by Mr. Charles Hawtrey to play "Mr. Marsland, M.F.H.," in "The Private Secretary," he went on tour for two years, afterwards transferring to Mr. Rutland Barrington's company at the St. James's Theatre. Mr. Pentland was the original "Geoffrey Wedderburn" in "Sweet Lavender" in the provinces, playing the part 700 times. After understudying Mr. Brandon Thomas, he toured with Mollison and Lely's production of "Rob Roy" again returning to Lon-

don when a "Berceuse," by Miss Helen Cook Waugh, a little Edinburgh girl of thirteen, was rendered by the orchestra, having been arranged for trio by Herr Ernst Kisting, the talented conductor. So much was it appreciated that it had to be repeated during the week. Miss Waugh is to have another piece performed shortly, and we should hear much more of this talented little lady. The Princes was the second to be opened in Princes Street, and the managing director is Mr. R. C. Buchanan, who is also chairman of the East of Scotland branch of the Cinematograph Exhibitors' Association.

THE LAST WORD — IS — COME.



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FEBRUARY 17th—26th.

NOTE.—Book your space NOW for Olympia,
August 31st—September 10th.

LIONS ESCAPE FROM PASQUALI'S STUDIO.

When residing close to such an important film factory as that of the Pasquali Film Company in Turin one becomes used to strange sights and happenings. Pasquali's neighbours could not, however, refrain from expressing their surprise when two full-grown lions came bounding out of the factory gates and proceeded to roam through the streets in search of a convenient place to lunch. The good citizens showed no anxiety to assist them, and hastened away, leav-

Theodore Roosevelt. It was none other than Polidor, the well-known Pasquali comedian.

By the time the alarm was raised the two lions had already gone far afield and pounced upon a mule which was drawing a cart containing a woman and two small children. The lady succeeded in escaping with her small charges, but, by the time the hunters arrived, the lions had killed the mule.

At first it appeared that it would be necessary



ing the infuriated beasts to continue their search unchecked.

An anxious crowd of actors, camera men, and studio hands, armed with every kind of weapon imaginable, were soon on their track. The hunters were led by a sprightly little fellow whose remarkable agility and daring stamped him as being a man of unusual personality. His ardour and skill far eclipsed that of our dear friend,

to kill these two valuable brutes, but, by dint of much patience and strategy, they were finally captured and conducted back to the studio, where they resumed their parts in a comic film, entitled "Polidor and the Lions," the production of which they had considerably retarded by taking "French leave." "Polidor and the Lions" will be shown in England on and after the release date, Monday, April 13th.

NOTES FROM SURREY.

(FROM OUR OWN CORRESPONDENT.)

Managers continue to report good business locally, and the favourable weather has, in fact, served to enhance box office receipts. At the Cinem Palace, Kingston, "David Copperfield" was a good draw, and the higher-priced seats were in great demand. I strolled into one of the principal book-shops in the town, and found Dickens' popular novel lavishly displayed. On inquiring the reason I was told that, owing to its showing at the Cinem Palace, the demand for the book had been exceptional. An equally good "draw" was seen at the Cinem Palace in "Germinal." I heard many complimentary remarks coming from patrons in the balcony on the Monday evening.

About 50 yards away, the Picture Theatre is attracting man" patrons with a well varied programme. "The Test," "The Green Shadow" and "A Fight

for Millions," caused good business, the manager's aim evidently is to give the best, and that well varied.

At the Coliseum, "Antony and Cleopatra" constituted the chief attraction. This hall is now one of the best appointed of picture houses, since it underwent renovation by the present proprietors.

Surbiton's handsome picture theatre is now recognised as a prominent landmark, catering, as it does, for a wide district. Mr. Raymond, the energetic manager, has the first call upon the passengers as they leave the station, just across the road. This theatre has now a large *clientèle*, and should be well established on the road to success. Mr. Raymond pleased his patrons with "The Burning Train" and "Master Bob."

INTERESTING CASE AT OLDHAM. PLYMOUTH AND DISTRICT NOTES

(FROM OUR OWN CORRESPONDENT.)

An interesting case came before the Oldham Borough Justices where Miller J. McVittie, proprietor of the Pop-In Picture Hall, Hollinwood, Oldham, was summoned to appear, at the instance of the police, for having allowed public music in the hall without licence on successive days, January 20th to 24th, and on January 26th and 27th, and for conducting a public entertainment without licence on the same days. The Deputy Town Clerk pointed out that they were in two sets, and were taken out under Section 227 of the Oldham Borough Improvement Act of 1865. Dealing first with the summonses concerned with the offence of having used the premises for music without a licence, and the date, January 20th. He expected that Mr. McVittie would take a similar position to that which he held in a controversy in Manchester, being that where it could be shown that music was a subsidiary part of the entertainment, a music licence was not required. Evidence was given by members of the force to the effect they had been to the hall and seen pictures exhibited, and the piano played during the showing of them.

Mr. Owen, who represented Mr. McVittie, said that the question at issue was whether or no an exhibition of non-flam films, occasionally accompanied by the playing of a piano, was an offence within the statute. The defence was that people were not admitted to the hall for the purpose of hearing music, and the hall was not used for the purpose of public music. An advertisement was displayed outside the hall, which clearly indicated that the proprietor had not a music licence. On the screen also a notice was displayed that the music was purely a subsidiary part of the entertainment. Going back to the statute, the real question at issue, was whether or no people were tempted to resort to the hall by the playing of music. He referred to decided cases quoted by the Deputy Town Clerk as really supporting his own contention. The first case of all, the circus case, laid down that incidental music did not bring the performance within the statute. Last month, the Mansfield bench had decided a case in which the proprietor was summoned for having opened the hall on Christmas Day; he had a music licence for other days, but not for Christmas Day. They held, that as the music was subsidiary, the summons must be dismissed. This was a different matter from the skating rink case, brought under the same statute. There the patrons of the place moved to the music. In the picture hall the music was merely occasional and incidental. Mr. McVittie has, on several occasions, been refused a music licence, yet the hall had been ready since Whitsuntide of 1913. It had been suggested Mr. McVittie was setting the authorities at defiance; that suggestion he wished to negative entirely. Plans had been prepared and alterations indicated on the plans passed by the Corporation, but when he applied for a cinematograph licence the Watch Committee refused. If the Bench convicted on these summonses, they would have to convict the defendant of having unlawfully used the premises as a disorderly house. The Bench were of opinion that an offence against the statute had been committed, and imposed a fine of 10s. and costs for each of the seven days on which the offence was alleged. Mr. Owen asked the Bench to state a case. The point they had decided was an interesting and difficult one.

After consultation, the Chairman said that the Bench held that if he desired to appeal, the defendant should give notice of appeal at the Quarter Sessions.

Mr. Gartside withdrew the second charge against defendant of holding a public entertainment without a licence.

Deplorable weather on several days of last week adversely affected the attendance at some of the local picture theatres, persons preferring seemingly to remain indoors after returning home from business.

Unfortunately, Mr. W. Linsdell's special Thursday matinée at the Cinedrome, Plymouth, in aid of the Submarine A 7 Fund suffered through the bad weather, but at the same time there was a fair audience. The genial proprietor arranged a splendid programme, having the assistance of several local artistes in variety "turns" to support his exhibition of pictures. The film that called for special commendation was that showing "Big Game Hunting in Central Africa," of 4,000 ft. in length, the scenes being literally crammed with thrilling incidents. "Troublesome Tresses" and "Billy Joins the Band" were also very warmly received. Mr. Eric Dean, the popular lecturer, and vocalist of the Cinedrome, rendered enjoyable items. Praise was also generously bestowed on the orchestra, conducted by Mr. H. E. Linsdell. On behalf of the fund promoters, Mr. Linsdell was thanked for the admirable manner in which he had always come forward to assist in charitable objects, for prior to the matinée Cinedrome patrons had contributed £16 to the A 7 Fund. Everyone regretted that Mrs. Linsdell was prevented from attending through illness.

The management of Andrews' Picture Palace, Plymouth, are to be congratulated upon the exceptional attractiveness of last week's programme. Preliminary announcements had led Plymouth picturegoers to expect something out of the ordinary in "The House of Temperley," and they were not disappointed. Dramatised from Conon Doyle's exciting novel, "Rodney Stone," it certainly is one of the most interesting stories I have yet seen shown on the curtain. It simply teems with powerful climaxes and incidents, all of which are admirably brought out by the fine acting of the principals, among whom I should like to mention Miss Lillian Logan as Ethel, Mr. Ben Webster as Sir Charles, Miss Clare Pouncefort as Lady Temperley, and Mr. Charles Rock.

Mr. Knowles, at the Theatre de Luxe, presented a fine picture in Victor Hugo's "Notre Dame de Paris," and it doubtless turned out a good investment. On Wednesday evening the theatre was well filled throughout the performances. The film depicted the main theme of the book in a most interesting fashion, and the characters were interpreted by most accomplished artistes, while several of the scenes carried a wealth of beauty. The story is certainly most exciting. The best of the pictures were "When Dreams Come True" and "On the Broad Stairway," and altogether the de Luxe programme was interesting, amusing and edifying.

"Psyche" was the great draw at the Theatre Elite, Plymouth, and there were signs of gratifying patronage, in spite of bad weather, around the pay-office. Mr. Rundle had the picture prominently billed, and made a most commendable splash with a work that well warranted it. It was a most picturesque bit of staging and acting, and deservedly won a high reputation in Plymouth. The finale of that interesting series of pictures, "Who Will Marry Mary?" aroused a deal of enthusiasm, and "When His Courage Failed" provided a capital fund of humour. "A Bride from the Sea" made a thrilling drama, and on the humorous side "Sixteen Minutes' Scream" by the Keystone Company, fulfilled its title up to the hilt.

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

The Life of Shakespeare.

In the bold and ambitious endeavour to produce a film of a length suitable to the importance of its subject, the B. and C. Company, in its elaborate production, "The Life of Shakespeare," has introduced as side issues many characters and incidents which, interesting in themselves, have little bearing on the actions of the poet himself. A dramatist is privileged, even when dealing with historical characters, to a certain amount of licence in the invention of incidents which may serve his purpose, and if Shakespeare himself had always confined him-



self strictly to facts, he would have given us no such characters as Hamlet, Cleopatra, or Richard III. But it is essential that every detail of a play should contribute to the advancement of the story, which cannot be said for the episodes relating to Sir Hugh Clopton and his daughter, or of the abortive Papist plot with which Shakespeare is so little concerned. Certainly, had the adapter confined himself strictly to what is known of Shakespeare's life, he might have found himself in the position of Channing's needy knife-grinder, and have had no story to tell. As it is, he has told quite an interesting series of short stories—in which Shakespeare plays very little part.

Considered as a picture of England in the sixteenth century, the film is entirely successful, and some very beautiful scenes are shown, notably the pastoral and village scenes in the earlier portion before the poet leaves Warwickshire. Perhaps the most popular of all will be the concluding visions, in which the poet dreams

of his own creations, and various incidents from his plays are shown with excellent effect. Though the photography suffers in some respect from the vagaries of our climate, many of the pictures are very beautiful, and typical examples of English pastoral scenery. (B. and C. Company. Five reels. Exclusive.)

The Worker.

Though this fine film deals with the conditions incidental to the working of a great factory, and includes a strike and many pictures of the violently contrasted lives of the masters and the workers, the story is not founded on the labour question, but deals with the intrigues of designing and unscrupulous avarice.

John Bradford, the owner of the Bradford mills, dies suddenly during a dispute with his employees, which ends in a strike. His son, Jack, who inherits the property, conciliates the men, and reopening the mills endeavours to better the condition of the workmen. His step-mother is dissatisfied with the terms of her late husband's will, and conspires with her brother to involve Jack in a scandal with the wife of one of his workmen, though it is not explained how the success of her attempt would benefit her brother or herself. The jealousy of the workman, Jameson, is aroused, and one day, finding Jack in his house, he commits an assault on him which he imagines is fatal. Flying to Mrs. Bradford for assistance in escaping pursuit, Jameson so alarms her that she falls and seriously injures herself, and, confessing that the rumours she has circulated are false, Jameson returns contentedly to his family and his work, while Jack is rewarded for his benevolent projects by the approbation of his *fiancée*.

The plot is not a strong one, but Jack's conversion from an idle and gay life about town to an interest in the affairs of his workmen supplies the motive of the play. It is excellently mounted, and some of the scenes about the mills, showing the hundreds of men leaving and returning to their work, are remarkably effective, while the photography is faultless. (Ramo film. Hibbert's Pictures, Limited. Three reels.)

Francois's Sacrifice.

This is another of those charming light comedies of which the Eclair Company have

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given us recently so many excellent examples. Mainly farcical in character, it nevertheless includes moments of real pathos, which stand out all the more effectively by reason of the general atmosphere of gaiety with which they are surrounded. It is, in short, one of those rare productions in which sparkling fun is perfectly blended with genuine human appeal. Needless to say, the film is beautifully acted by a company of players each of whom possesses a magnetic personality as well as finished and sensitive artistic skill. The whole thing is taken rather more rapidly than is necessary—doubtless out of respect for the bogie of excessive length—and there are several scenes which might have been elaborated further with advantage. In spite of a certain tendency for undue condensation, however, it is a delightful entertainment, which should please all who see it, even though it be essentially Continental in conception and in representation. (Eclair film. Released March 30th. Length 1,740 ft.)

Address Unknown.

This is a simple and affecting story of humble peasant life, showing some very beautiful pictures taken with keen artistic feeling and with perfect technical skill. We have rarely seen more realistic pictures of the rural life of the poor with so much truth of character and so little suggestion of the theatrical effect. A small farmer finds himself in desperate straits for want



of money when his wife gets the offer of the situation as nurse to a wealthy lady in the city. For the sake of her husband and children she accepts it, and her first month's wages add materially to the happiness of those she leaves behind.

The mother who in her picturesque nurse's costume looks as beautiful as a Raphael Madonna, attracts the attention of her mistress's brother, who flatters her vanity, while at the instigation of the lady's maid, she is tempted to use her second month's wages to supply herself

with more becoming clothes. The consequence is that there is nothing left to be sent home, and when her husband writes to remind her that the rent is due, his letter is returned marked "Address Unknown," for his wife has lost her situation by the thoughtless neglect of her duties. He loses his farm, and is driven to seek work with his two little children, and being employed on a large farm he leaves them to the care of a wandering gipsy girl, who spends the idle moments in teaching them to dance.

The mother, meanwhile, has sought in vain for employment, and when a letter she has sent to her husband is returned to her, she is reduced to despair. With the connivance of the lady's maid she is induced to answer an advertisement, and finds on arrival that it has been inserted by the brother of her former employer. Having no resources, she is obliged to accept the position of housekeeper. In the dangerous comfort of her surroundings she endeavours to forget the absence of her family, until by chance she recognises her little ones in two children who dance for the amusement of her master's friends. Under their guidance she is led to the poor hut in which they have sought shelter, and gives up her life of comparative luxury to attend to the wants of her children and her husband, who has been injured by an accident.

The photography, which is perfect throughout, shows the picturesque setting to the highest advantage, and an interesting story being very well played should make this film a firm favourite. The performance of the two little children is a recommendation in itself. (Davison's Film Sales Agency. Released April 6th. Length 2,858 ft.)

In the Firelight.

The divergence of taste amongst different audiences is almost amazing. In the question of entertainment, more probably than in any other matter, one man's meat is another man's poison. And hence arise the colossal difficulties which confront the firm attempting to cater for the public as a whole.

There can be few houses in the Trade—at any rate, amongst those which do business with "exclusives"—possessing a *répertoire* so comprehensive in proportion to its size as that which is held by the Fenning Film Service. This well-known firm may justly claim an ability to suit every taste. Amongst the "exclusives" which it controls are examples of almost every class of film, and each example is, of its class, first-rate.

The Fenning Film Service's latest addition to its stock is a sentimental melodrama by the Flying A Company, entitled "In the Firelight." It is not an ambitious film. It is not even particularly novel as regards story. And yet it is a picture whose success with the sort of audience for which it is designed is as certain as it will

be immediate. "In the Firelight" contains no outstanding instances of technical or artistic skill, although it is well acted amidst beautiful natural scenery which, in turn, is made the most of by admirable photography. It is worthy of note simply because it is designed, with the unerring skill which can only arise from knowledge and long experience, to meet in every way the demands of that large section of the public for which it has been produced.

There are some critics who may complain that its sentiments are rather banal, that its characters have a touch of conventional unreality, and that its tale has been told before in much the same form. But the great picture theatre public—which, after all, is the only critic who counts in the long run—will see in it merely a story after its own heart, setting forth a history whose charm, although familiar, can never fail. Its appeal is to the heart rather than to the head, and the former being so entirely successful there is no necessity to dispute about the latter.

It should be pointed out that the film contains some delightful natural scenery, together with numerous very pleasing glimpses of quiet country life, especially in the earlier portion. The plot is admirably constructed, each situation being given its fullest value, and the acting is straightforward, vigorous, and thoroughly effective. The story tells how an innocent country girl is lured away from her peaceful home to the city by the false promises of a scoundrel, and how, after she has been heartlessly abandoned, she is rescued by her foster-brother, who has also remained her faithful lover throughout. We have no hesitation in predicting for the film a wide popular success. (Flying A film. Fenning Film Service "exclusive." Released March 9th. Two reels.)

The Discovery of America by Christopher Columbus.

Although there is little necessity to remind those of our readers who are intimately connected with the Trade of the Selig Company's remarkable Columbus film which aroused so much attention when it was first seen as an "exclusive" in the early days of that class of film, yet one is very glad to hear that it is to appear again—this time on the open market and in an abbreviated form—since there must be many members of the present-day picture theatre public who never saw it on its original production, and as many more who, still retaining memories of its numerous points of excellence, will be very glad to see it again. Times have changed considerably since "Christopher Columbus" was first issued. There is now amongst the most constant picture-lovers a large number of better-class persons who then still held the cinematograph in the contempt which arises from unfamiliarity. As it is to this particular kind of patron that "Christopher Columbus" is designed to appeal

most strongly, its reappearance should enjoy most of the success which characterises an entirely novel production, combined with the established reputation of an old favourite.

There is no reason to repeat here the whole-hearted praise for the technical and artistic merits of the film which we expressed at the time of its first exhibition. Its historical accuracy, its spectacular beauty, and the lavishness with which the work is mounted throughout will be remembered by all who saw it. Suffice it to say, therefore, that the film has been improved rather than marred by the process of condensation it has undergone, and that, apart from artistic considerations, it is obviously far more suitable for modern market conditions in its present form. Everything that was most remarkable and beautiful in the old version has been retained in the quintessentialised edition. All the brilliant Court scenes and the pictures of the majestic caravels are there, whilst the historical and dramatic values of the film have lost little, if anything, by the greater brevity of the whole. Although appreciating the increase in the variety and speed of the work caused by its condensation, we must confess that we had considerable difficulty in detecting the "cuts," so well has this epitome of the original film been arranged and put together. The new "Christopher Columbus" constitutes a most delightful entertainment, which should achieve the widest popularity. There has never been another film like it, in spite of the fact that most other big pictures have been imitated after their first appearance, and, therefore, it still retains its outstanding quality of uniqueness. We are grateful to the Selig Company for permitting us to renew our so pleasant acquaintance with their famous masterpiece—and we do not doubt that the public will share our sentiments. (Selig film. Length 2,100 ft.)

A Tragedy in the Clouds.

The plot of this film is so slight that it is less a play than a dramatic narrative. Any dullness which might arise from the simplicity of its theme is, however, fully atoned for by the charm of its setting, the sensational nature of its principal episode, and the excellence of its acting. It is a Dutch love story, and the opportunities offered for charming and unusual backgrounds are realised to the full. Thus we are given numerous delightful scenes amidst the wind mills and tulip fields of Holland, charming glimpses of picturesque national customs and interesting studies of native types, all of which endow the film with very real value and attractiveness. The chief sensation—the explosion of a balloon in mid-air during a thunderstorm—is wonderfully well executed, and, in its way, is quite unique. The film is full of examples of clever and artistic photo-

graphy and photographic arrangement, and, as we have said, the manner in which local characteristics are woven into the story, increases the charm and the novelty of the latter very considerably. "A Tragedy in the Clouds" is an excellent entertainment, which should appeal to more discriminating audiences as well as to the general public. (Pathé Frères Cinema, Limited. Four parts.)

The Gunmaker of Moscow.

From the days of the good Haroun-al-Raschid, the monarch who mingles with his people in disguise has always been a popular figure of romance, and that alone would render this story of Peter the Great acceptable to any audience. The story, moreover, has claims of its own to consideration, and besides being a well constructed and interesting piece of work is picturesque in its mounting and excellently played. We see how Rosalind, the child of Count Valdi, is left by her father to the care of the Duke of Tula, who receives the little child with every appearance of affection, influenced, no doubt, by the fact that she is a young lady of wealth and importance. She is brought up with her young cousin, Count Conrad and young Ruric Nevel, the son of a tradesman of Moscow.

The Duke is financially embarrassed, and decides that the easiest way to acquire wealth is to get rid of his nephew Conrad, and inherit



his fortune. For this purpose he stirs Conrad up to quarrel with Ruric, who has now become a prosperous gunmaker, but before the Duke has time to seize his estates he learns that Conrad's wound is not a mortal one. He makes a second attempt to encompass Conrad's death by poison, but this being prevented by Ruric, he determines as a last resource, to marry Rosalind himself, engaging a sham priest who has been made his accomplice in the attempted assassination. On arriving in the chapel, the priest, who is waiting, discloses the identity of Peter the Czar, who has taken the place of the Duke's creature. The Duke is banished,

and the lovers united with every prospect of enjoying the favour of their monarch. The play is absorbing in its interest and excellently mounted, the costumes being picturesque and well carried. Mr. Bigelow Cooper in particular, cuts a fine figure as the unscrupulous Duke, and looks the haughty aristocrat to the life. (Edison Company. Released March 30th. Length 2,050 ft.)

Thor, Lord of the Jungle.

The Selig Company's wonderful series of wild animal stories is so well-known and so unique that it seems almost unnecessary, in reviewing an addition to the collection, to do more than draw attention to the existence of a fresh example. No other producing firm can match the Selig Company's resources for this kind of work, or their skill in its execution. Like most successful people, they have become specialists in this particular sphere of artistic activity, and the result is that they are practically without rivals therein.

As with most of its predecessors, "Thor, Lord of the Jungle," combines the interest of a dramatic story with much of the charm of a hunting picture. The glimpses that we are given of wild beasts roaming in what are apparently their natural surroundings are, as before, remarkable for their intimacy and variety. The plot of the film is simple and not extraordinarily original, but it is quite sufficient for its purpose, and, besides giving opportunities for the introduction of some very festive scenes in a circus, as well as in the African jungle, it constitutes a very effective and timely protest against cruelty to animals. It is a picture which is quite certain to win the popularity it deserves. (Selig film. Released April 20th. Length 3,000 ft.)

Up to Her Tricks.

Any further praise of that remarkable actress, Miss Asta Nielsen, is quite superfluous. This wonderful artist has long ago been acclaimed as first favourite by the British picture theatre public, and there can be few who will deny that she thoroughly deserves this position of honour. Miss Nielsen has extraordinary force of personality, combined with infinite art. She is amazingly versatile, and can play anything from the lightest farce to the heaviest tragedy, always with complete success. Such is her skill in every branch of her art, that she might be termed both the Bernhardt and the Marie Tempest of the cinema. She can run the full gamut of human emotion, and never strike a false note. It is, indeed, not too much to say that she is beyond criticism in every part she attempts.

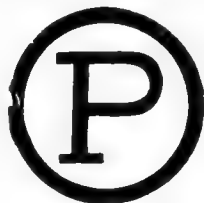
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"Up to Her Tricks" is, as the title suggests, the most sprightly and champagne-like of farces. Miss Nielsen appears in it as a lively young lady of seventeen who, in order to support the story which her father has told a wealthy friend, pretends to be exactly five years younger than she actually is—and dresses the part accordingly! Those who are familiar with Miss Nielsen's art—and there remains no-one surely, who is not,—will realise what an infinity of humour she extracts from the situation. Most wonderful of all, perhaps, is the extraordinary accuracy with which she manages the impersonation. At times, it is difficult to believe that it is not actually a child of twelve we see upon the screen, so perfectly is the character realised both in appearance and in manner.

Having stated that Miss Nielsen appears in the film, it is rather unnecessary to dilate further upon it, or to enter into details of plot and staging. Miss Nielsen could rescue the worst play in the world from mediocrity by the magnetic charm of her personality and by the subtlety of her art. In the present instance, however, she is not called upon to demonstrate her powers under such conditions, for "Up to Her Tricks" is an excellent little story, full of novelty and humour, and it is admirably presented in a series of fine interior scenes and effective natural settings. As regards the acting, Miss Nielsen stands out in such complete isolation as a supreme artiste that one is inevitably rather inclined to overlook the good work done by her fellow players. Without exception, however, these latter do excellently, with the result that there are no weak places in the production at all. There is little need to recommend the film to exhibitors. In fact, the whole film may be sufficiently described, praised and recommended in two words—"Asta Nielsen." Their significance is now appreciated by everybody in this business. (Walturdaw Company, Limited. Three reels.)

The Finger of Destiny.

Although they have hitherto given us only a comparatively small number of examples of their work, the Motograph Company are rapidly proving themselves one of the cleverest and most enterprising firms now engaged in the business of film production. Their ideas, in the first place, are always strikingly original. Each one of their pictures has, in some way or another, opened up fresh ground, and this refreshing absence of conventionality has rendered them unusually interesting even in conception.

The outstanding features of "The Finger of Destiny" are the fine scenes in an iron foundry, with which the piece opens, the wonder-

fully arranged pictures of life in a Chinese city, and, finally, the vigorous scenes of battle between a rabble of "Boxers" and a party of British blue-jackets. There is no deception about these latter. They are the real thing, not merely "supers," and they bring with them several solid naval brigade guns, which are employed with realistic effect in the concluding scenes. How the services of these blue-jackets



were secured it is not for us to guess, but their presence in the film is a high tribute to somebody's powers of tact and persuasiveness. Certain it is that they lend the picture a touch of realism which has not often, if ever, been equalled.

Apart from its more purely spectacular qualities, the film has much merit. It is frankly a melodrama, and one does not, therefore, expect in it any great fidelity to the probabilities of actual life, but it is an excellent and most effective story, full of varied incident, and introducing numerous opportunities for strong and dramatic situations. The play is well acted by a company of extremely able artistes, including those two very charming and talented young ladies, Miss Neville and Miss Risdon. Although, however, it is a first-rate story, "The Finger of Destiny" will attract primarily by reason of its really notable scenic effects. The scenes in the Chinese city are the best things of the kind that we have seen, and they give evidence of the utmost resourcefulness and skill in the utilisation of material on the part of their creator. Amongst the other effective properties introduced in this section of the play is a magnificent dragon, 60 ft. long, which forms the principal "exhibit" in an elaborate religious procession.

Altogether, we consider "The Finger of Destiny" to be a highly creditable production in every respect, and there is no doubt but that it will delight picture patrons. Mr. Charles Raymond, the producer of the film, has never done a better piece of work, and he is to be congratulated very warmly. (Motograph film. Two reels.)

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FORTHCOMING RELEASES AND WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

ANDERSON'S FILM AGENCY.

THE SECRET OF THE BLACK CAT INN.—A drama of the highest merit—sensational, gripping, stirring. The title of the film was originally "The Harvest of Sin," but an alteration was made in response to many requests. (3,000 ft. March 23rd.)

FORTHCOMING RELEASES.

Title.	Des.	Length	Released
The Crime at the Mill.....	D	1800	Mar. 16
A Bid for a Throne.....	D	3000	— 19
Picturesque Arundel.....	S	270	— 30
The Clue of the Yellow Ribbon.....	D	2400	Apl. 6
The Seventh Wonder of the World.....	S	390	— 6

CLARENDON.

SPEEDY, THE TELEGRAPH BOY.—The funniest of funny films. (365 ft. March 9th.)

Title.	Des.	Length	Released
When Every Man is a Soldier.....	Com	365	Mar. 9

DAVISON'S FILM AGENCY.

THE GLOVES OF PTAMES.—A magic pair of gloves, found in an Egyptian tomb, which cause everything touched by the wearer to vanish. The results are deliciously funny. (588 ft. April 9th.)

Title.	Des.	Length	Released
A Fiend and His Friends.....	D	2500	Feb. 16
Lieut. Daring, Aerial Scout.....	D	1716	— 19
Just in Time.....	D	1210	— 23
The Tattooed Will.....	D	2583	Mar. 2
In a Sea Garden.....	E	600	— 9
And Women Must Weep.....	D	1469	— 12
A Little Child Shall Lead Them.....	D	2400	— 16
When the Hurricanes Took Up Farming.....	C	592	— 26
Pearls and Patience.....	D	2314	— 30
Holland, No. 4.....	S	314	— 30
Tango Mad.....	Com	500	Apl. 2
Address Unknown.....	D	2858	— 6
Silk Worm Culture.....	E	839	— 6
Retribution.....	D	501	— 9

ECLAIR COMPANY.

THE BLIND MAN.—An American Standard drama, which shows humanity in so true a light that the auditor is startled yet held throughout by the strength of the story—a domestic drama—and the fine acting. (1,000 ft. April 9th.)

Title.	Des.	Length	Released
Tragedy of the Cameo.....	D	1900	Feb. 16
When Light Came Back.....	D	2007	— 19
Policeman O' Roon.....	D	2000	— 23
Jealousy and Kindness.....	D	2015	— 26
For the Man She Loved.....	D	1075	Mar. 5
Honour of Lady Beaumont.....	D	1075	— 9
The Lady in No. 23.....	D	1892	— 12
The Horrors of War.....	D	4310	— 12
Jack, the Wolf.....	D	1042	— 16
Steel.....	D	1060	— 23
Between Two Stools.....	C	1008	— 23
Josette, My Wife.....	C	1000	— 26
Why Aunt Jane Never Married.....	D	970	— 26
The Blind Man.....	D	2073	— 30
The Witch.....	D	3025	Apl. 2
The Vampire.....	D	1042	— 6

THOS. A. EDISON, LTD.

THE ANTIQUE BROOCH.—This great two-reel Easter Monday release will assuredly cause a sensation. The finest British subject as yet produced by the company. (2,060 ft. April 13th.)

Title.	Des.	Length	Released
A Great Metropolitan Newspaper			
Wanted, a Burglar.....	Com	600	— 5
Wild Wales.....	Sc	350	— 19
A Sense of Humour.....	Com	700	— 16
The Haunted Bedroom.....	D	1000	— 19
Teaching His Wife a Lesson.....	Com	700	— 19
A Pious Undertaking.....	Com	700	— 23
The Joining of the Oceans.....	Sc	550	— 26
Falling in Love with Inez.....	Com	750	— 26
On the Great Steel Beam.....	Dr	1000	— 26
And an Angel Came (Special Easter Release).....	Symb.D	920	Apl. 6
Jerusalem and the Holy Land.....	Sc	1000	— 9
Mary's New Hat.....	Com	600	— 9
A Night at the Inn.....	D	970	— 9
Andy Series (No. 1: Andy Gets a Job)			
	C	1000	— 13
United in Danger.....	D	1000	— 16

CAUMONT.

BERTHOLD SCHWARTZ, DISCOVERER OF GUN-POWDER.—Magnificently staged picture, in life colours, of a great episode in the history of Poland, the weird nature of the romance, and the old man's final sacrifice for the honour of the Queen are but two of the "points" of this release. (1,300 ft. March 30th.)

Title.	Des.	Length	Released
The Curse of Gred.....	D	3635	Mar. 2
The Little Interviewer.....	D	1176	— 5
The Three Shadows.....	D	2780	— 5
A Friend's Forgiveness.....	D	1360	— 12
His Old Dutch.....	C	830	— 12
False Rubies.....	D	1300	— 16
The Torrent of Pau.....	S	425	— 16
The Man Who Smiled.....	D	1050	— 10
The Taming of Marie.....	C	1000	— 10
The Seneschel's Diamond.....	D	1500	— 23
Simple Simon and the Pelican.....	Com	770	— 23

GENERAL FILM AGENCY.

MOONDYNE.—A thrilling story of early Western Australia, depicting the hardships of the Australian bush, the secret of the Mountain of Gold. Other thrilling scenes all the way through this magnificent three-reel feature. (3,100 ft. April 9th.)

Title.	Des.	Length	Released
Kelly Finds the Gioconda.....	C	425	Mar. 16
Dick and the Tango.....	C	460	— 10
A Silver Lining.....	D	2300	— 26
Trapped in the Mine.....	D	3000	Apl. 2
Jack's Birthday.....	C	380	— 2
Scenes in Central Italy.....	S	430	— 2

KINETO, LIMITED.

LIFE ON A RANCH.—Breezy descriptive film of the real doings of the West. The round-up, the chute for cattle washing, and the breaking in of wild horses afford some very enthralling and adventurous moments. (March 26th. 410 ft.)

IMPORTANT NOTICE !

YOU CAN STILL SEE one of the most wonderful films yet issued.

THE MAN WITHOUT ARMS.

(IMPERATOR FILM).

It has taken GERMANY by Storm. ENGLAND follows. It is UNIQUE. Not a dull moment. The man without arms is a marvel. There is nothing he cannot do. It will be the topic of conversation Length app. 4,500 ft. in every town where it is shown. **Exclusive Rights for Sale.**

Ask to see this Startling Novelty. IT IS THE FILM OF 1914.

Length 3,070 ft. WHO SHALL JUDGE ? Released April 6th.

HERON FILMS.

THE TATTOOED ARM.

A Magnificent Film, with Glorious Lighting Effects and Wonderful Settings and Acting.
Length 2,520 ft. **Released March 12th.**

Visit of British Fleet to Barcelona.

Length 880 ft. **Released March 5th.**

EIKO FILMS.

BEWITCHED, 954 ft. APRIL 9th.	IT'S A BEAR, 793 ft. APRIL 13th.	
2,092 ft.	MATEO FALCONE.	APRIL 16th.

SOLOGRAPH FILMS.

1,462 ft. SILAS Q. PINCH (Royal Magazine Film).	APRIL 16th.	
1,067 ft. DANCER IN DARKNESS (Strand Magazine Film).	APRIL 20th.	

SPANGLIAN FILM.

THE SECRET OF THE RIVER.

A real Spanish Film taken in Barcelona. This story is historically correct and is taken from a legend found in the Archives of Santa Pau Olot.

Length 1,055 ft. **Released April 2nd.**

OVAL GRAMS.

Length 466 ft. A marvellously clever film. **Released April 6th.**

EC-KO FILMS (All British).

505 ft. NOBBY WINS THE CUP.	MAR. 26th.	
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MOTOGRAPH FILMS.

MODERN BRICK-MAKING. 386 ft. MAR. 23rd.	TAXIDERMY. 360 ft. MAR. 30th.	
250 ft.	INQUISITIVE IKE,	APRIL 9th.

BIG 5 FILM.

475 ft. HIS MAJESTY THE BABY.	March 19th.	
ONE OF THE PRETTIEST FILMS ISSUED.	THE BABY IS GREAT.	

SCIENTIFIC FILMS.

495 ft. MAKING CROCKERY.	March 9th.	
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We have secured several new brands that are well worth a call. We shall be pleased to see you in our Showrooms.

AGENTS—

UNIVERSAL FILM COMPANY, LIMITED,

40, Gerrard Street, W.

Phone—Gerrard 9277.

Grams—"Ufilmico, Westrand, London."

Title.	Des.	Length	Released
Construction of a Four-cylinder Engine at Swindon Works.....E	745	Feb. 26	
Temples and Religious Ceremonies at Java.....S	305	Mar. 2	
Through the Canadian Rockies.....S	245	— 5	
Salmon Fisheries at Sooke, B.C.....S.E	475	— 9	
Winter Climbing, Swindon.....E	510	— 12	
The Timber Industry of British Columbia.....S	520	— 19	
Life on a Ranch.....Top	410	— 26	
Vancouver, B.C.....T	355	— 23	
The Historic Borderland.....D	380	— 3	
American Cavalry Evolutions.....E	340	Apl. 2	

LUBIN.

THE MAN FROM THE WEST.—A magnificent two-reel drama, featuring Romaine Fielding. The acting is of the usual high standard of the Lubin Company, and the photography leaves nothing to be desired. A really strong Western drama. 2,095 ft. April 13th.)

Title.	Des.	Length	Released
A Love of '64.....D	1031	Mar. 12	
Son of His Father.....D	2040	— 16	
The Death Trap.....D	1028	— 16	
The Doctor's Romance.....D	1037	— 19	
The Parasite.....D	3051	— 23	
The Child of a Smuggler.....D	1033	— 23	
The Circle's End.....D	1035	— 26	
The Hazard of Youth.....D	1030	— 26	
A Question of Right.....D	2036	— 30	
The Waif of the Desert.....D	2050	Apl. 2	
Between Two Fires.....D	2028	— 6	
Through Flaming Paths.....D	1038	— 9	
The Man from the West.....D	2095	— 13	
The Pale of Prejudice.....D	1056	— 16	
Treasures on Earth.....D	2086	— 20	
Her Wayward Son.....D	1034	— 23	

M.P. SALES AGENCY, LTD.

HER WEDDING BELL.—A powerful drama, in which a bomb placed inside a wedding bell brings about a most exciting climax. (One reel. Shortly.)

Title.	Des.	Length	Released
The Bartered Crown.....D	1022	Mar. 2	
Fools and Their Money.....C.D	3103	— 2	
Her Indian Brother.....D	1027	— 2	
Concentration.....D	1071	— 5	
An Unseen Terror.....D	2072	— 5	
The Wedding Gown.....D	1557	— 9	
Gilt-edged Stocks.....D	1042	— 9	
A Shot in the Night.....D	1885	— 12	
Miriam Norward, Detective.....D	2431	— 16	
His Father's House.....D	1025	— 16	
All for Science.....D	1002	— 26	
A Modern Jekyll and Hyde.....D	1371	Mar. 23	
Trapped.....D	1098	— 26	
Indian Blood.....D	2060	— 30	
Her Husband's Friend.....D	1952	Apl. 2	
The Paleface Brave.....D	2061	— 6	

PASQUALI FILM CO. (ENGLAND), LTD.

FOR DADDY.—A pathetic drama, featuring Tony, the wonderful child actor, who has already made quite a name for himself in "The Signal of Death." (1,736 ft. April 9th.)

Title.	Des.	Length	Released
Polidor as a Giant.....Com	500	Mar. 30	
The Other Man.....D	2200	— 30	

Title.	Des.	Length	Released
The Signal of Death.....D	2750	Apl. 2	
Polidor's Absence of Mind.....Com	580	— 2	
Mrs. Polidor's Bonnet.....Com	540	— 6	
For Daddy.....D	1736	— 9	
Polidor as a Dancing Girl.....Com	623	— 9	

PHOENIX FILM AGENCY.

PIMPLE IN THE HANDS OF LONDON CROOKS.—Midst the wilds of Soho and on the plains of Piccadilly, Pimple meets with sult—beg pardon, sundry adventures of an unusually amusing character, and gets the best of a gang of wily ruffians who would "have his very gore." (810 ft. April 6th.)

Title.	Des.	Length	Released
Lieut. Pimple and the Stolen Submarine.....C	950	Feb. 16	
What Happened to Pimple (No. 2).....C	745	— 23	
The Gentleman Burglar.....C	950	Mar. 2	
When Pimple was Young (No. 2).....C	545	— 9	
His First Sweetheart.....C	750	— 16	
Pimple Elopes.....C	805	Apl. 13	
Who Will Marry Martha?.....D			
The Passing of Black Pete.....D			

R. PRIEUR & CO., LTD.

THE BLIND MAN OF NOTRE DAME BRIDGE.—A drama, featuring one of the most clever dogs ever seen on the screen, and unfolding an appealing story. (1,420 ft. April 13th.)

Title.	Des.	Length	Released
The Veil of the Past.....D	2800	Feb. 26	
The Barrier of Blood.....D	1925	— 29	
Badigeon Wins a Reward.....Com	585	Mar. 2	
The Hopes of Belinda.....C	906	— 5	
At the Call of Conscience.....D	1800	— 9	
The Henpecked Burglar.....C	1000	— 12	
The Fortune Hunters.....D	3800	— 16	
A Profitable Exchange.....Com	835	Apl. 13	
The Sheriff's Mistake.....D	400	— 16	
Queen of the Mediterranean.....Sc	270	— 16	

SELIG POLYSCOPE COMPANY.

UNTO THE THIRD AND FOURTH GENERATION.—One of the line of psychological dramas for which "Selig" has an assured reputation, and containing a genuine heart appeal to all classes. (1,085 ft. April 2nd.)

Title.	Des.	Length	Released
The Cypher Message.....D	1011	Feb. 23	
The Touch of a Child.....D	1067	— 23	
The Supreme Moment.....D	995	— 26	
Mounted Officer Flynn.....D	1087	— 26	
Wolf of the City.....D	1234	Mar. 9	
Escape of Jim Dolan.....D	1941	— 12	
Northern Hearts.....D	878	— 12	
Grandaddy's Boy.....D	705	— 12	
The Hopeless Dawn.....D	1001	— 19	
The Rustler's Reformation.....W.D	980	— 19	
The Craven Heart.....D	1000	— 19	
Hilda, of Heron Cove.....D	1000	— 19	
The Open Door.....D	2000	— 23	
Life on the Border.....D	766	— 23	
Physical Culture.....C	984	— 23	
Dip in the Briny.....C	1021	— 26	
An Equal Chance.....D	1078	— 26	
My Strenuous Way.....D	1046	— 26	
Until the Sea.....D	1234	— 30	
His Sister.....D	993	— 30	
Buster's Little Game.....W.C	990	— 30	
Unto the Third and Fourth Generation.....D	1085	Apl. 2	
With Eyes so Blue and Tender.....D	708	— 2	
Dad's Girls.....Original from W.D	985	— 2	

THANHOUSER FILMS, LTD.

REINSTATED.—A story of heart interest. Riley Chamberlin is an old clerk, who was discharged on the spur of the moment. The employer's little girl gets lost, and is taken home by the old clerk's little grandson to the poverty stricken room. The old man's age now prevents him from securing further employment. The child is eventually restored to her anxious parents, and the old clerk reinstated in his old position. (1,015 ft. April 9th.)

Title.	Des.	Length	Released
The Campaign Manageress (Princess)	C.D.	997	Mar. 2
The Silver Tongued Orator.....	C	1026	— 2
The Blight of Wealth.....	D	2018	— 5
Little Brother.....	C.D	1016	— 9
A Twentieth Century Farmer.....	C.D	1021	— 9
Her Right to Happiness (Princess)...	D	995	— 12
Lawyer, Dog and Baby.....	C	1021	— 16
A Beauty Parlour Graduate.....	C	1025	— 16
An Orphan's Romance.....	D	2024	— 19
The Milkman's Revenge.....	C	1016	— 23
Problem Love Solved.....	D	1016	— 23
Looking for Trouble (Princess).....	C	1020	— 26
Curfew Shall Not Ring To-night...	D	1023	— 26
The Head Waiter.....	C	1006	— 30
The Law of Humanity (Princess)...	D	1016	— 30
Uncle's Name akes.....	C	1013	Apl. 2
His Father's Wife.....	D	1024	— 2

TRANS-ATLANTIC FILM CO.

GIRL AND HER MONEY.—A splendid drama, with Florence Lawrence in one of those parts which show her absolutely at her best. (1,960 ft. April 16th.)

Title.	Des.	Length	Released
The She Wolf.....	D	2580	Mar. 19
A Stolen Identity.....	D	1900	— 19
The Black Masks.....	D	1555	— 23
An Elephant on His Hands.....	C	1035	— 23
Fighters of the Plains.....	D	1985	— 26
Unto the Third Generation.....	D	1985	— 26
His Hour of Triumph.....	D	2005	— 30
The White Vacquero.....	D	1740	— 30
War of the Cattle Range.....	D	2000	Apl. 2
The Passer-by.....	D	1805	— 2
The White Squaw.....	D	2025	— 6
The Werewolf.....	D	2045	— 9
Night Shadows of New York.....	D	2875	— 9
Red Margaret.....	D	1850	— 13
The Story of David Grieg.....	D	2000	— 16
Thieves and the Cross.....	D	1950	— 16

UNIVERSAL FILM CO., LTD.

MATEO FALCONE, THE CORSICAN.—This story deals with a vendetta, and the pursuit of the police after the guilty man. It grips one from the start, and the scenery and photography are magnificent. It is worth seeing. (3,092 ft. April 16th.)

Title.	Des.	Length	Released
Betty's Birthday.....	Com	575	Feb. 26
The Tattooed Arm.....	D	2520	Mar. 12
His Majesty the Baby.....	Int	475	— 19
Nobby Wins the Cup.....	Com	505	— 26
Training a Boxer.....	Int	475	Apl. 2
Secret of the River.....	D	1057	— 2
Who Shall Judge?.....	D	3070	— 6
Ovalgrams.....	Int	466	— 6
Silas T. Pinch.....	Com	1462	— 16
Meteo Falcone.....	D	1067	— 20
A Dancer in Darkness.....	D	1067	— 20

TYLER FILM CO., LTD.

A SISTER'S HATE.—This subject is one of the strongest dramatic and well staged films ever shown by the Continental Film Company. (3,000 ft. March 30th.)

Title.	Des.	Length	Released
Convict No. 113.....	D	2160	Feb. 16
A Buried Secret.....	D	2670	— 23
The Diamond Hunter.....	D	2520	Mar. 9
Winter Sports in Switzerland.....	T	325	— 9
Toto Without Water.....	C	495	— 9
The Statue.....	D	2750	— 12
Jack and His Dog Messenger.....	C	695	— 16
Toto's First Adventure.....	C	635	— 23
The Fisher-girl of Skagen.....	D	1820	— 23
How to Become a Champion Boxer...	S	1130	— 23

URBAN—ECLIPSE.

ST. BARTHOLOMEW'S DAY.—A magnificent dramatic realisation of the days of the Huguenots, the massacre, and the heartless Catherine de Medici. Powerful, and historically accurate in costume and staging. (1,095 ft. March 18th.)

Title.	Des.	Length	Released
The Stolen Casket.....	D	775	Feb. 18
Adventures of a Football.....	Tr	270	— 18
The Jerboa, or Jumping Mouse.....	E	325	— 18
Maud, the K-nut.....	C	995	— 25
Arboi, and its Surroundings.....	S	400	— 25
How the Poor Help the Wealthy.....	D	1506	Mar. 4
Impressions of Japan.....	S	410	— 11
Pedro, the Dog Charmer.....	Com	370	— 18
Butterfly Entertains Royalty.....	C	750	— 25
Winter in the Jura Mountains.....	S	280	— 25

THE VITAGRAPH CO., LTD.

THE BLUE ROSE.—The rival tries to rob him of his years of patient toil. A stolen shoot of the rosebush is discovered by his daughter's cleverness. Love and labour are happily rewarded. Featuring Leo Delaney and Norma Talmadge. (2,077 ft. April 13th.)

Title.	Des.	Length	Released
The War Makers.....	D	2060	Feb. 23
His Silver Bachelorhood.....	D	1023	— 26
The Diver.....	D	1542	Mar. 2
Thieves.....	D	1007	— 2
The Wreck.....	D	2880	— 9
The Sale of a Heart.....	D	1023	— 12
Daniel.....	D	2016	— 16
Jerry's Ma-in-law.....	C	2046	— 16
Whimsical Threads of Destiny.....	D	2046	— 23
The Cure.....	D	1026	— 26
The Swan Girl.....	D	1017	— 26
The Golden Pathway.....	D	2116	— 30
Sacrifice.....	D	1023	— 20
A Game of Cards.....	D	1013	Apl. 2
Love's Sunset.....	D	2054	— 6
Beauty Unadorned.....	C	1045	— 9

WESTERN IMPORT CO.

A MUDDY ROMANCE.—Quite the most comical of "Keystones," and a feature comic calculated to raise the roof of any self-respecting place of amusement. The finale is especially good. (1,163 ft. March 16th.)

Title.	Des.	Length	Released
The Ghost.....	D	1058	Mar. 2
The False Typist.....	D	2084	— 12
The Horse Thief.....	C	1020	— 12
The Buried Past.....	D	1094	— 16
Her Legacy.....	D	1040	— 16
Devotion.....	D	2157	— 19
The Long Portage.....	D	1030	— 19
A Quiet Little Wedding.....	C	1000	— 19
The Reformation.....	D	1000	— 23
Cohen Saves the Flag.....	C	1009	— 23
The Maelstrom (Kay-Bee).....	D	1064	— 26
Woman Haters (Keystone).....	C	1010	— 26
A Ride for a Bride (Keystone).....	D	1020	— 30
The Revelation.....	D	1083	— 30
The Woman.....	D	1067	Apl. 2
The Filly.....	D	2004	— 6

CLASSIFIED ADVERTISEMENTS.

Small paragraph advertisements are inserted at the rate of **One Penny for each word**, with a minimum charge of 2s. All words in name and address are charged for. Groups of initial letters or figures count as one word. Terms: **CASH WITH ORDER**. No advertisement inserted for less than 2s., except under heading of Engagements Wanted, for which the charge is 1s. for 20 words, three insertions for the price of two.

Advertisers wishing to have replies addressed to a box number may do so without extra charge if they send for the replies. If replies are required to be sent by post, sufficient stamps must be enclosed to cover cost of postage. In counting the words of an advertisement using a box number, ten words must be allowed for the address, thus: Box 000, c/o THE BIOSCOPE, 85, Shaftesbury Avenue, London, W.

Official, Legal, Auctions, Money, Banks, Partnerships, etc.. Eightpence per line: Minimum, Four Shillings.

Latest time for receiving small advertisements first post TUESDAY MORNING.

Engagements Wanted

A S Pianist or Conductor. Can read anything at sight, and extemporise ad lib. Eight months' experience on the Cliftonium. Good references. Disengaged now. Milton Wellings, Box 882 o/o. The Bioscope, 85, Shaftesbury Avenue, W.

A S MANAGER. Well recommended; thorough business man, keen for publicity, and a capable judge of the patrons' taste; aged 30.—Box 825, THE BIOSCOPE, 85, Shaftesbury Avenue, W. t.c.

E X P E R I E N C E D Operator desires change; any machine; both currents; generator; London.—Box 895, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 386

J. S. YOUNG (the one-man-band), Hornsey Road Cinema, until 24th; with patent fx piano, producing twenty-five music and noise effects; terms fair.—45, Lockhurst Street, Clapton Park, London, N.

M A N A G E R, real live money-taker; terms moderate, run-down shows my speciality.—G.L., 28a, Leighton Road, West Ealing. 384

O P E R A T O R - E L E C T R I C I A N, disengaged; any machine; M.G.; ex. references; anywhere.—Moore, Ormonde House, Hythe, Kent. 386

O P E R A T O R or Assistant; both currents; generator; experienced—M., 171, Woolstone Road, Forest Hill. 384

O P E R A T O R seeks engagement; diploma for operating; any machine; town or country.—A.C., 39, Chesilton Road, Munster Park, S.W. 384

O P E R A T O R or Assistant, reliable, first-class projection; any machine; M.G.; references; terms moderate.—Write Rowan, Oakfern, Mimbridge, Woking, Surrey. 384

O P E R A T O R desires change; both currents; would go as assistant; moderate.—W. Wells, 1, Orchard Cottages, Dawley Road, Hayes, Middlesex. 384

O P E R A T O R - E L E C T R I C I A N, disengaged; D.C., A.C., M.G., wiring, lighting, etc. Selig's certificate.—W. Bennett, 14, Gladstone Street, Stockport. 385



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In addition to our regular high class uniforms to measure, we have a large stock of new and re-made uniforms at moderate prices.

Coloured plates, with 48 designs, Post Free

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A.M.I.E.E.,

Consulting, Electrical, and Cinematograph Engineer.

Schemes prepared and Advice given on all Picture Theatre Equipment.

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'Phone: City 6928.

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'Grans: Sweet-william, London.

'Phone: Gerrard 1768.

The most Central and Convenient for FILM BUYERS

Every comfort and moderate Terms.

Bayley Street, Bedford Square, LONDON, W.

ENGAGEMENTS WANTED.—Continued.

P I C T U R E P I A N I S T S W A N T E D to use "The Bioscope Pianoforte Album," containing striking, original music to fit every phase of dramatic movement from light comedy to the ultra-sensational.—Price 2s. net, Ganes, Ltd., 85, Shaftesbury Avenue, W.

R E L I A B L E, Expert OPERATOR, first-class experience, any machine, anywhere; abstainer, non-smoker, ex. refs.—10, Ingleton Street, Brixton Road, London. 385

R E L I A B L E Experienced Operator, disengaged; good reference; go anywhere; could manage G.C.S., c/o Miss Dowler, 11, London Road, Newcastle, Staffordshire. 386

W A N T E D, engagement by Will C. Sinclair, as manager; thoroughly experienced; just concluding 7 months' engagement at the Pershore Electric Theatre; play piano or 'cello; hand-painted posters and illuminated advertisements a speciality; age 35.—Add, High Street, Pershore. 384

Situations Vacant.

M A N A G E R wanted for new exclusive film renting firm. Must have good connection, and thoroughly understand buying and letting of films. State former position held and salary desired. Wasters need not apply. Address Box No. 801, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 384

S M A R T M A N A G E R wanted for a new cinema hall in the Midlands. Also smart manager for hall in mid-Sussex. Apply by letter only, stating age, salary required, and experience, to A. D. Stonham, 69, Terminus Road, Eastbourne. 384

W A N T E D, smart young man to take charge of a London branch office of a firm of exclusive film renters; must have good knowledge of the business, and be of gentlemanly appearance; good progressive position to the right man.—Box 880, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 384

W A N T E D, office lad, about sixteen, with some previous experience. Box 893 c/o THE BIOSCOPE, 85, Shaftesbury Avenue, W. 384

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BEST PRICES GIVEN FOR FILM SCRAP IN ANY QUANTITIES.

DOVER, LIMITED, Head Office & Works, **NORTHAMPTON.**

Contractors to H.M. Government, War Office, General Post Office.

Halls and Sites.

Messrs.
HARRIS & GILLOW,
 Cinema Theatre Agents & Experts,
 Auctioneers and Valuers.
Are Instructed to Let or Sell
ALL THE BEST
THEATRES AND SITES
IN THE MARKET
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 of the Trade it is advisable to
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VALUATIONS, REPORTS AND ADVICE.
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Messrs.
WILLIAMS & WILLIAMS
 CINEMATOGRAF THEATRE AGENTS.
 — AUCTIONEERS, AND VALUERS. —
151, Regent Street, W. Tel. Gerr. 9936
 For all available Proper-
 ties to be Let or Sold,
 —London & Provinces,—
 Valuations made for Mortgage or
 Debentures.
 CONSULTING EXPERTS to the
 —CINEMATOGRAF TRADE.—

HALLS AND SITES.—Continued.

FOR DISPOSAL.**PICTURE PALACE**

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 cing, a going concern. Accom-
 modation over 600. Splendid
 stage and scenery. Fully equip-
 ped. Only requires seeing.

Apply—

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 85, Shaftesbury Avenue, W. 385

KINEMATOGRAPH Halls.—For composite
 buildings of every description, at
 lowest possible prices, send rough parti-
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 & Co., Practical Builders, Plymouth
 Avenue, Longsight, Manchester. t.c.

LEDS.—Picture House Site. Grand
 pitch, car terminus. Populous dis-
 trict. No opposition. Hall capacity, 456.
 Price, including approved plans, £350.—Ap-
 ply E. Maurice Wood, Estate Agent, 38,
 Boar Lane, Leeds.

MERTOPOLITAN BOROUGH OF SHOREDITCH.

CINEMATOGRAF ENTERTAINMENTS.
 THE Council of the above Borough invite
 TENDERS for the Hire of the Large
 Hall of the Hoxton Public Baths, Pitfield
 Street, N., for the purpose of cinematograph
 entertainments during the three winter
 seasons, 1914-15 1915-16 and 1916-17.
 Conditions of letting and tenancy and all
 particulars of the Hall may be obtained
 upon application to the Superintendent at
 the Public Baths, Pitfield Street, N., on any
 week day between the hours of 9.30 a.m.
 and 4 p.m.

Scaled Tenders, endorsed "Tender for
 Cinematograph Letting," must be sent to
 the undersigned by noon on MONDAY, the
 23rd February, 1914.

By Order, J. A. D. MILNE,
 Town Clerk.

Town Clerk's Office,
 Shoreditch Town Hall, Old Street, E.C.
 11th February, 1914. 384

HALLS AND SITES.—Continued.

ROCHDALE PUBLIC HALL.

TO BE LET or SOLD. The Large Hall
 Baillie Street, Rochdale, as from the 1st
 of May next, on which date the present
 lease expires. Has been occupied for kino-
 matograph exhibitions for the last six
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IN pursuance of Section 188 of the Companies (Consolidation) Act, 1908, a Meeting of the Creditors of the above-named Company will be held at 8, Frederick's Place, Old Jewry, London, E.C., on Thursday, the 26th day of February, 1914, at 11 o'clock in the forenoon, for the purposes provided for in the said Section.

Dated this 11th day of February, 1914.
P. R. FORREST GROVES,
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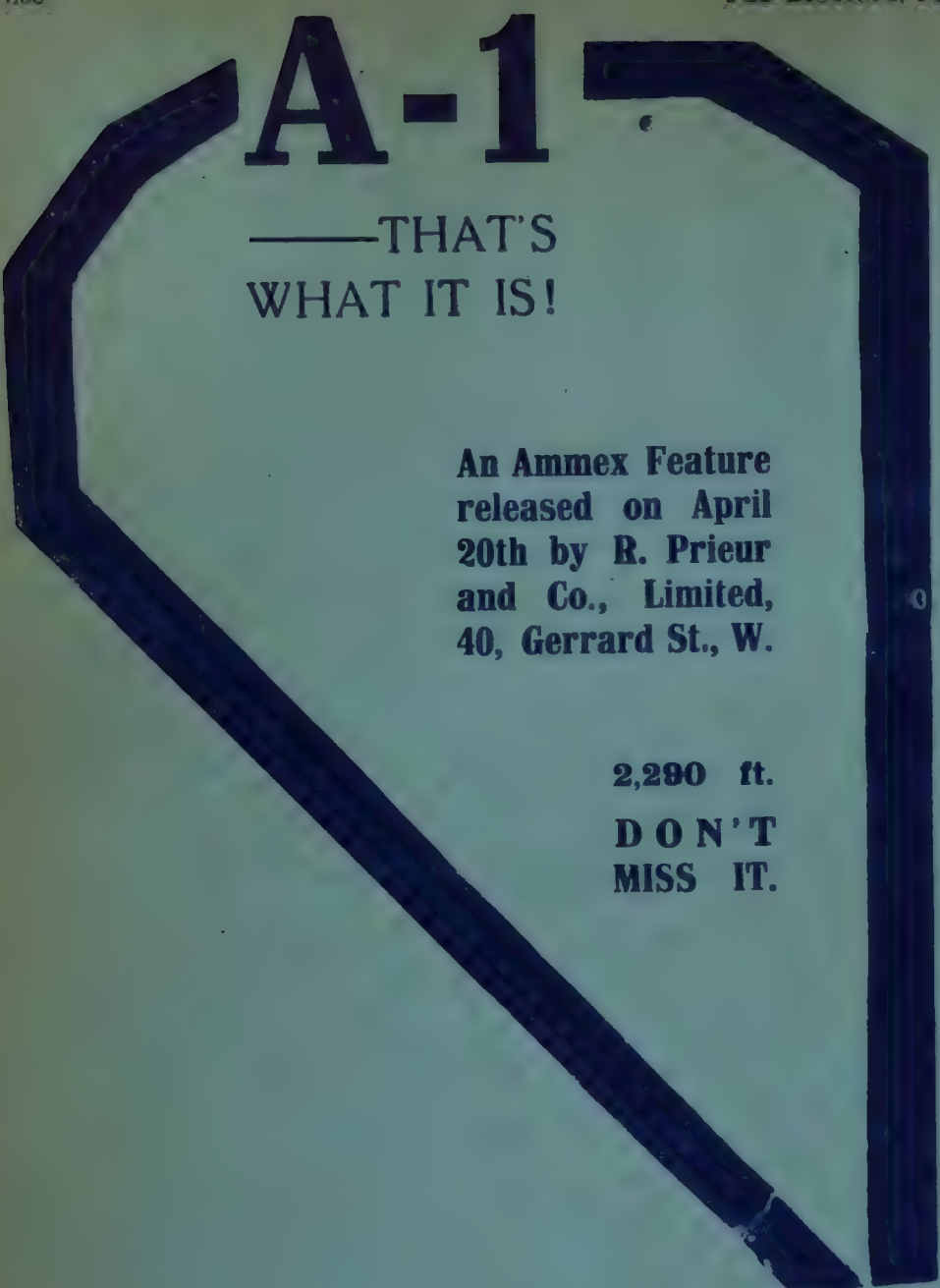
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85, Shaftesbury Avenue, London, W.

No. 385. Vol. xxii.

FEBRUARY 26, 1914.

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ADVERTISEMENT copy and instructions for alterations must reach the offices **not later than first post Monday morning** to ensure attention in the current week's issue.

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TRADE EXHIBITIONS.

It was a bold step indeed on the part of Kinetograph International Exhibitions, Limited, to organise a provincial Cinematograph Exhibition, for experience has shown us that trade exhibitions—though generally secure of sufficient support if held in London—are not particularly to the liking of the provincial. However, the Glasgow Exhibition has apparently conquered this small prejudice, and the very fact that it is to be prolonged for a few days speaks volumes for its success, while the foresight of the promoters in choosing the second city of the Empire as the venue of the second International Kinematograph Exhibition has been rightly rewarded.

Cinematograph exhibitions are as yet in their infancy, and the only justification for their existence lies in the benefit they confer on the industry. That they can do so has been abundantly shown, and provided what may be termed the "higher side" of these exhibitions is not entirely lost sight of in the desire to emphasise their commercial value, they should easily command the support of the entire Trade.

Exception, perhaps, might be taken to the term "International," and it must be admitted that the word can only be applied if these ex-

hibitions are really representative in character. One can hardly designate any provincial happening as "International"; but, after all, this is a small matter.

Turning to another aspect of the Exhibition it is interesting to note that the stallholders have expressed themselves as satisfied with the business done. This, indeed, was also the opinion of those interested in the Olympia and Manchester exhibitions, and, in spite of the notable absentees which have characterised all three, there appears to be little doubt that the Trade generally is favourably inclined toward these exhibitions.

There remains, of course, what should be one of the most important points—namely, the educational value of the Trade Exhibition. Side by side with the entertainment element is fast growing up the educational, of which we trust we have never lost sight. Exhibitions afford considerable opportunities of discussing educational cinematography in all its aspects, of weighing up its ultimate value, and perhaps of convincing those who are inclined to be sceptical. In this way much good can be accomplished, and if only for this reason we accept the cinematograph exhibition as worthy of support.

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TRADE TOPICS.

The 5th and 1914 Edition of "The Bioscope Annual and Trades Directory" is now ready, and orders are being rapidly dealt with. This edition of the "Annual" is considerably enlarged, and contains new features in addition to the most complete and up-to-date list of picture theatres in the United Kingdom. Price 5s. nett, post free 5s. 6d. Published from the offices of "The Bioscope."

Another important publication is "The Law of Copyright," by W. Carlyle Crossdell, Esq. Barrister-at-Law. The work deals with this intricate question in a very concise and comprehensive manner, and will be found of the utmost value. Price 1s. nett, post free 1s. 3d.

One of the most delightful and successful gatherings ever held in connection with the industry took place at the Connaught Rooms, Great Queen Street, W.C., on Tuesday evening, when the Worshipful Master and brethren of the Anima Lodge entertained a large number of guests at their first Ladies' Banquet. The company, which numbered close upon 250, were received in the drawing-room by the Worshipful Master (J. Brooke Wilkinson, Esq.) and Mrs. Brooke Wilkinson, and the Immediate Past Master (E. T. Heron, Esq.) and Mrs. Heron, an adjournment then being made to the magnificent banqueting hall, the tables of which were decorated in a most dainty and artistic manner. The speeches, which were commendably brief, were pleasantly interspersed with an excellent programme, under the direction of Bro. A. P. Cross, the items being contributed by Bros. Edgar Coyle, Selwyn Driver, and Stuart Debnam, and Miss Felicia Carton, while Bro. F. J. Lunnion presided at the piano. A whist drive was subsequently indulged in, and some very handsome gifts were distributed to the winners by Mrs. Brooke Wilkinson. Altogether, it was a most enjoyable evening, and one that cannot possibly fail to reflect for the good of the industry.

Mr. F. Odgen-Smith sent a telegram regretting his inability to be present owing to illness, and we wish him a speedy recovery.

As far as present indications go the managers of the numerous picture theatres in Croydon, with one exception, will be indebted to the members of the Town Council themselves if it should happen that that body finally rejects the restrictions which the Education Committee desires to see inserted in the licences of the various establishments. Two weeks ago the Committee presented four re-

commendations to the Corporation, but thanks to the public-spirited action of Councillor G. S. Addison, seconded by Councillor A. A. Thomson, the proposals were rejected. The main reason for the rejection was that they had not been submitted to the General Purposes Committee of the Corporation, who are responsible for the discharge of the duties placed upon the Council by the Cinematograph Act, 1909. Before submitting their recommendations, the Education Committee had intimated to the General Purposes Committee that they would send a deputation to place their views before them, but instead of doing so they forwarded a pamphlet comprising a paper read by the Rev. H. Oliver. As this had no doubt been circulated broadcast, it might have resulted in persuading the members of the Council to adopt the recommendations without any opportunity having been given to the managers of the theatres to bring forward their views. That that course was not taken was probably due to the would-be regulators of the houses having overreached themselves, for, as Councillor Addison remarked at the meeting, the document contained most extraordinary suggestions.

One would naturally conclude that picture house managers would be glad to take counsel together during the breathing interval which has been given to them by the action of Councillor Addison. That, at any rate, was the thought that animated Mr. Horace Fry, the business manager of the Central Theatre and Electric Palace at Thornton Heath, in sending out a letter inviting the co-operation of other managers in the town with a view to appointing a deputation to wait upon the General Purposes Committee in order to acquaint them with their views concerning the Education Committee's proposals. A representative of THE BIOSCOPE, who made some inquiries into the matter last Saturday, found, however, that the nature of the response has been most disappointing.

The Neptune Film Company, under the direction of Mr. Percy Nash, has acquired six acres of land at Elstree, where studios are being erected for the production of British films, which, it is anticipated, will be in complete working order by the end of May. The studios will be fully equipped with the most complete and up-to-date plant, both lighting and heating, and being situated in the midst of beautiful scenery, nothing will be wanting for the production of pictures of the highest class.

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The Company will spare no pains to secure suitable artists, and Mr. Nash, who is not waiting for the completion of his studio before commencing his work, will have the valuable assistance of Mr. Gerald Lawrence's services in his most important productions. The Historical Society is displaying considerable interest in the new venture, which will pay special attention to the masterpieces of English dramatic literature, though all tastes will be catered for.

The offices of the Company are at 19A, Coleman Street, E.C., where Mr. Nash will be glad to receive scenarios, etc.

An unique sight was witnessed on Monday last, when 200 Chelsea Pensioners attended as the guests of the management of the Palladium, Balham. The veterans witnessed the initial performance of the famous British Army film, and were shown thereby the latest modern methods as contrasted with their own days of service. An excellent film of the arrival of "the old boys" was taken and screened before their departure for the Balham Hotel, where high tea was provided by Mr. George Huntley. It was, indeed, a memorable day for Balham and for the veterans, who enjoyed the splendid programme.

Once more we have to give a word of praise to Mr. W. Fenning, of the Fenning Film Service, on his acumen in securing a notable attraction. In connection with the pictures of the "Wells v. Blake" contest, the subject in question, he informs us that, in order that there shall be no possibility of a disappointment to the exhibitor, he has arranged for an interesting series depicting Blake in training, which will, should the contest prove a short event, be included in the feature. Of course, if the fight is "cinematographically" a good one, exhibitors may rely upon seeing every bit that really matters, but, in any case, they are assured of a feature that will be worth booking, and specially advertising.

We are requested to state that a special Trade show will be held, under the direction of the Exclusive Supply Company, of a very sensational feature, entitled "The Great Leap," a fine story of vendetta in the Southern States of America, and "True Irish Hearts," a three-reel drama, dealing with the troublous days of 1798. The exhibition will be held at the West End Cinema, Coventry Street, W., and will commence at 10.30 a.m., on Tuesday, March 3rd.

A reception was held at the offices of the Hepworth Manufacturing Company, Limited, last week, when the Dickensian Society assembled in full force to witness a special display of Hepworth's latest Dickens film,

"The Old Curiosity Shop." The company present, which included many well known in the realms of science and literature, were all delighted with the picture. It is a big ordeal to run a Dickens picture before the society, every member of which is an expert on the subject, but the picture came through the trial with great success, there being loud applause at the end of each part.

Mr. J. Ellis Griffith, K.C., M.P., Under Secretary for the Home Department, will occupy the chair at the annual dinner of the Cinematograph Exhibitors' Association, to be held at the Criterion Restaurant on Tuesday, March 3rd, at 7 p.m. for 7.30 p.m. Amongst the guests will be Sir Robert Baden-Powell, Mr. W. W. Jacobs, Rev. J. Waldron, Rev. Silas K. Hocking, and Mr. E. Greenwood. We would remind our readers that immediate application for tickets should be made.

The new palatial cinema erected by the Grand Cinema (Paddington), Limited, in Great Western Road, W., was opened on Monday of this week. The Mayor of Paddington, in an excellent speech at the opening ceremony, paid tribute to the well arranged and beautifully appointed premises. The seating accommodation is 1,100, and if the theatre's popularity during the first few days is any criterion, the venture is marked to be one of the most successful in the London area.

The theatre will be run under the personal direction of Mr. E. J. Rawkins, managing director of the Grand Cinema Company, a gentleman who has had very considerable experience in catering for public requirements from the beginning of the cinematograph boom, and he is to be congratulated on this, his latest enterprise. The architects responsible for the building, Messrs. Deakin and Cameron, are to be complimented for the design of a very handsome structure, whilst a word of praise is due to the consulting engineer, Mr. James W. Barber, A.M.I.E.E., who was responsible for the electrical installation, which includes a large generating plant.

The City Exclusives Company, whose manager, Mr. George A. Cooper, knows a "good thing" in exclusives, inform us that "In the Hands of London Crooks" has obtained a really splendid reception wherever shown, and that quite a pile of congratulatory letters and telegrams can be seen at their offices.

The Supreme Film Company, Limited, of 11, Charing Cross Road, W.C., announce the release on March 23rd of a powerful exclusive, "The Baboon's Revenge," which it is stated, is of a very thrilling sensational nature. Fur-

ther particulars will be found in our advertisement columns.

The Hepworth Manufacturing Company, Limited, have just suffered quite a severe loss in the death of their famous old dog Rover. This faithful animal had been Mr. Hepworth's constant companion even before the Hepworth Company had been founded, and was the general pet of the studio at Walton-on-Thames. He was the first animal to play an independent part in a cinematograph film, and was the hero of many pictures. He was, of course, best known as the hero of the famous picture, "Rescued by Rover." Many others besides the Hepworth Company will deplore the death of this old favourite, who was a link with the days when, as soon as a manufacturer had taken a film and sold a good many copies, he would sit down to think out another; indeed, to have two pictures in preparation at the same time was, in those days, an unheard of event.

The General Film Agency announce the first of a series of "All-Australian" productions, made by the Lincoln-Cass Films Proprietary Limited. The title of this first picture is "Moondyne," which is described as "A Story of Early Western Australia." Its length is 2,120 ft., and it will be released on April 9th. We shall hope to refer to it at greater length next week.

The World's Exclusive Films, Limited, 112, Shaftesbury Avenue, W., have secured the exclusive rights of "A Daughter of the Hills" (a Famous Players picture play), "The Sign of the Cross" and "The Red Club" (Dansk Kinograph film). Further announcements will be made in our next issue.

"The Miracle" film, which is now in its sixty-fourth week, and, as we are reminded by Mr. Menchen, still going as strong as ever, will be shown at a special performance at the Empire, West Hartlepool, on Wednesday next, when a large orchestra and choir will be in attendance.

We hear that C. J. FitzGerald, late of Oscar Rosenberg, has been appointed assistant-manager and film selector for the National Electric Theatres, Limited, 225, Oxford Street, W.

The Salutaria Company, 444, Strand, W.C., are introducing an electric vaporiser, which is said to be far in advance of anything of its kind at present on the market.

The General Film Agency, Limited, announce that a Trade Show of the great Milano

film, "Verdi," will be given at the London Pavilion on March 6th, at 3 p.m.

Following the excellent example of several London and Provincial journals, we note that the publishers of the *Brixton and Lambeth Gazette* have inaugurated a full page of cinema news, with a border devoted to advertisements for the local theatres. The inclusion of scenes from the films gives a bright touch, while the news items are well written. Messrs. Hartnolls are certainly to be complimented upon an interesting departure.

It should be mentioned that the consulting engineer to the Glasgow Exhibition and Conference is Mr. James W. Barber, A.M.I.E.E., 212A, Shaftesbury Avenue, W.C.

The death has occurred at his residence, Ocean Terrace, Marsh End, Knottingley, of Mr. James Beanland, who was the manager of the Loyal Dominion Pictures at the Town Hall. Mr. Beanland was only thirty-four years of age, and he was on duty at the Town Hall only two evenings before he passed away. The cause of death was acute appendicitis. The death of Mr. Beanland occasioned a general feeling of sympathy throughout the district. Amongst the mourners were the whole of the staff of the Town Hall pictures, and the manager, staff and orchestra of the Queen's Theatre, Castleford.

A very interesting event took place on Sunday evening last, at the Panopticon, Trongate, when Mr. A. E. Pickard, the well-known Glasgow *entrepreneur*, was made the recipient of a handsome dressing case from the associated managers, a stationery bureau from the associated staffs, and several other testimonials from business and personal friends. The occasion was the fortieth birthday of Mr. Pickard, and it speaks volumes for the popularity of the well-known Glasgow exhibitor, when it is mentioned that nearly 200 congratulatory telegrams arrived during the evening. Mr. Prince Bendon presided over the gathering, and among the speakers was Mr. Guy E. Dunning, the general manager and secretary for the circuit. The cutting of the large birthday cake by Mr. Pickard was one of the events of an evening which was marked by a true Scottish geniality, and a host of good wishes for the popular showman.

Speaking at the Bradford Liberal Club last Saturday night, on the subject of "Unrest," Mr. Otto Mombert made a reference to picture palaces and the great audiences attracted by them. In the course of a keen discussion, Mr. F. Kirkwood said he thought some rather hard things had been said about the picture theatres. "These places had supplied a long-felt want,"



THE PHOTOPLAY REVIEW & ESSANAY GUIDE

Should be among the files of every theatre. It contains valuable information for exhibitors about everything—ESSANAY—release dates, synopses, lengths, advertising material issued, reading articles for republication in local papers, programme fillers, etc.

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ONE OF THE BEST, MOST EFFECTIVE, AND MOST

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Intensely interesting, and acted with conspicuous ability by RUTH STONEHOUSE, FRANCIS X. BUSHMAN and BRYANT WASHBURN, all of whom will receive generous applause for their excellent and efficient representation of the leading characters in this really fine dramatic attraction.

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Remember Essanay's "IN CONVICT GARB."

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THROUGH

Mr. Exhibitor, if Your Audiences care for Photoplays that are Exciting and Thrilling, Book "THROUGH THE STORM."

Approx: 1,971 ft.

FRANCIS X. BUSHMAN and

THE PICK FROM ESSANAY OFFERINGS.

DON'T TAKE OUR WORD FOR IT, MR. EXHIBITOR, BUT CHECK UP THE ATTRACTION VALUES OF THESE SELECTIONS ON THE SHOWS. THEY WILL DEMONSTRATE THAT **ESSANAY** HAS AN HONEST INTEREST IN THE CONTINUED SUCCESS OF YOUR THEATRE.

TOLD BY CARDS	Drama	985 ft.	Thursday, March 19th.
THE AWAKENING AT SNAKEVILLE	Western Drama	1,872 ft.	Thursday, March 19th.
A VAGABOND CUPID	Drama	989 ft.	Monday, March 23rd.
THE GREAT GAME	Drama	1,984 ft.	Thursday, March 26th.
LITTLE NED	North-West Drama	994 ft.	Thursday, March 26th.
THREE BABES IN A FLAT	Comedy	989 ft.	Thursday, March 26th.
THROUGH TRACKLESS SANDS	Western Drama	996 ft.	Monday, March 30th.
THE GHOST OF SELF	Drama	984 ft.	Monday, March 30th.
A FOOT OF ROMANCE	Comedy	992 ft.	Monday, March 30th.
THE HOUR AND THE MAN	Drama	1,951 ft.	Thursday, April 2nd.
THE REAL MISS LOVELEIGH	Comedy	994 ft.	Thursday, April 2nd.

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FILM MFG. Co.,**148, CHARING CROSS RD.,
LONDON, W.C.****POWERFUL PHOTO-DRAMAS EVER PRODUCED.****nd the Man.****Approx. 1951 ft.
Released Thursday,
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FATHER.....CARL STOCKDALE
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SON.....FRED CHURCH
HIS WIFE.....ELEANOR BLEVINS
THE CHILD.....LOIS INGRAHAM
GROCERY KEEPER.....HARRY TOOD

DAUGHTER.....JOSEPHINE RECTOR
POLICE CAPTAIN.....HARRY KEENAN
DETECTIVES.....DAVID KIRKLAND
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12, 6 and 2-Sheet Posters.**Here's Another Attraction Equally as Strong.****the STORM.**

A Drama of Railroad and Telegraph Life that has the desired
"Punch" and Entertaining Features so often looked for.

BEVERLEY BAYNE Featured.**Released Thursday, April 16th****NEW SAMPLES ON VIEW IN ESSANAY'S THEATRE, LONDON, MARCH 2nd—5th.****A Striking Drama.****THE CONQUEROR.**

The leading characters are most cleverly drawn and very capably acted by Ruth Stonehouse, William Bailey and Bryant Washburn.

Released Monday, April 20th.**About 994 ft.****A Comedy Triumph.****MANDOLIN MANDELL.**

More clever than silly. This attraction will add to the character of any programme.

Released Monday, April 20th.**About 997 ft.****Decidedly Interesting.****THE STORY of the OLD GUN.**

An exciting and novel comedy-drama, cleverly handled in production.

Released Monday, April 20th.**About 972 ft.****The World's Greatest Photoplay Series.****Broncho Billy and the Bad Man.**

The exceedingly high merits of every one of this popular series of adventures makes it difficult to specify the strength of any one in particular beyond saying it's up to the average.

Released Thursday, April 23rd.**About 996 ft.****UNIQUE AND IMPROBABLE TO A DEGREE THAT WILL FASCINATE.****THE GIRL AT THE CURTAIN.**

A Novel Comedy Drama, slow and stolid, yet shrewdly humorous. FRANCIS X. BUSHMAN and

Released Thursday, April 23rd.

RUTH STONEHOUSE are entitled to commendation for the skill with which they present the leading characters.

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and so far from being at all concerned in the causes of popular unrest, they gave the people some pleasure which they would not otherwise have had. The cinematograph was like every other new invention in that it was the object of attack in its early stages. He could remember the time when the bicycle, the motor-car, and many other introductions had been subjected to similar treatment. He could not see why anyone should have to deplore the long lines of people waiting for admission to the picture theatres. The picture palace proprietors had not yet fully realised the opportunities before them, and the public authorities throughout the country had as yet failed to realise what could be done for the people by the cinematograph. A great deal had been done to hamper the new industry by magistrates and licensing authorities, but it was a fact that the picture palaces had provided something very much wanted in these days of monotonous labour for the masses."

The General Film Agency, Limited, 58, Dean Street, W., have secured the cinematograph rights for the Ireland v. Scotland Rugby match to be played on Saturday.

"Polidor and the Lions," which has been described as one of the best of the series, will be on view next week at the Pasquali show-rooms in Rupert Street.

Few of the St. Helens people who visited the local Hippodrome last week and laughed at the witticisms of Mr. Harry Elliston as the "Dame" in his pantomime, "Babes in the Wood," were aware of the fact that they might also in the same evening see the wonderful acting of his little daughter, who at present is over 2,000 miles away. Such was, however, the case, for the Gymnasium Picture Hall was screening "The Comedian's Mask," the child actress in the picture being Mr. Elliston's daughter, whose stage name is Mimi Yvonne. It was Mr. Elliston himself who informed Mr. J. J. Turton, the manager of the hall, of this interesting coincidence.

Hastings and St. Leonards, with a population of 60,000, and the addition of a large number of visitors all the year round, support not far short of a dozen picture theatres. Several of them were opened during the two years' Mayoralty of Alderman Hutchings, who was present at the inaugural performances, and on several occasions that popular chief magistrate has shown hospitality to the local public bodies by inviting the members thereof and their ladies to entertainments at one or other of the houses. The managers of the leading houses reciprocate the interest taken in them by the local authorities by giving a hand in the promotion of events arranged for the purpose of attracting visitors to these favoured seaside resorts. The latest project in that direction is a Pageant of Heroes, to be held probably at Walsundide.

IMPORTANT DECISION BY NORWICH BENCH.

"NO STANDING IN GANGWAYS."

There appears to be a certain amount of doubt as to whether gangways and other convenient places can be used as standing room in picture theatre, and, if so, to what extent. A decision which will seriously affect Norwich exhibitors was arrived at on Monday by the Norwich magistrates during the hearing of a case in which Mr. Frederick H. Cooper, proprietor of halls at Norwich, Wisbech and King's Lynn, was summoned for not keeping clear of obstruction the gangways and passages leading to the exits during the presence of the public at the New Electric Theatre, Prince of Wales Road, Norwich, in contravention of the provisions of the Cinematograph Act, 1909.

The Chief Constable alleged that on February 5th obstruction was caused by people standing in the gangways and behind the seats near the entrance to the theatre, and in support of the charge he called the evidence of several police officials who had made a practice of visiting the hall, and all the Norwich halls, twice every week.

Mr. W. E. Keefe (of the firm of J. W. C. Daynes, Son and Keefe, Norwich), who appeared for the defence, said that both he and his client were sorry that they should come into collision with the police on a question of administration. The house had been conducted on certain definite lines, which they were there to justify. There was a question of principle and one of fact. Their principle was that so long as they stood people in the gangways in such a way as not to create an actual obstruction, an obstruction was not created within the meaning of the section under which these proceedings were taken. It was clearly not intended that the regulation should be construed as prohibiting people from standing in the gangways so long as it was possible for persons to move to and fro, and in support of this view Mr. Keefe quoted the restriction imposed upon a licensee by the London County Council.

The evidence of a number of people was called to show that at no time had the gangways been rendered impassable by the people standing, the general rule being that one line of people was allowed to stand against the wall.

After a private deliberation, the presiding magistrate said the Bench had unanimously decided to convict. It was not a question with the magistrates whether there had been two or three people abreast in the gangways or only single file. They thought the gangways were intended to be kept absolutely clear of people. They recognised, however, it was to some extent a matter of the interpretation put upon the section of the Act in question, and, it being a first case, they would only impose a fine of £1, and 6s. costs. The maximum penalty was £20, and £5 additional for continuing days.

The decision was received with considerable alarm by the exhibitors present, for it is a matter of common knowledge that at most of the local halls, owing to the excellent business which has been experienced, every available inch of standing room has been utilised.

In the course of an interview with our representative, Mr. W. E. Keefe expressed the opinion that, in view of this decision, it will be a matter of great risk to have people standing in any part of a picture theatre which could possibly be designated a "gangway."

Whether or not this view will be endorsed by justices in other parts of the country remains to be seen.

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DESTINIES FULFILLED.



Teeming with pathos and tense situations. Excellent dramatisation and superb photographic quality. Enacted in the Blue Ridge Mountains. Not a war drama, though a sidelight on the civil war.

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App. Length 2,723 ft.

Posters :

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THE MONEY LENDER

The heartless money lender pushes his debtors to the limit, only to find himself in the clutches of a retaliating fate.

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The "Pote Lariat" of the Flying A

An old style Western drama. See the mad cattle stampede—Sydney Ayres trampled under foot.

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The film that has struck an entirely new note in
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BESS, THE OUTCAST

A dramatic story, finishing with one of the prettiest
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principals silhouetted against the horizon, with the
setting sun and its reflection on the water between
the two figures.

Release date April 6th. App. length 934 ft.

FOOLING UNCLE

From all who delight in clean snappy comedy, of
the society comedy-drama type, there will be a
warm welcome for Margaret Fischer, Harry
Pollard and Fred Gamble in "Fooling Uncle."

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Squinty carries his matrimonial intentions through
with the aid of a ten-dollar automobile in the face
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The Technical Side of Picture Making.

VII.—CAMERA. LENSES.

By ARTHUR S. NEWMAN.

The mechanical portion of the camera being perfect, the lens must also be of good quality, or the resulting pictures will be disappointing. The lens is the "eye" of the camera, and particular care should be exercised that it be kept in good condition. The outer surface is liable to injury in many ways; finger-marks, sea spray, mist, or the atmosphere of manufacturing towns, all tend to dull the surface and detract from the fine polish which is essential to critical definition. Lenses, when properly cared for, will last in constant use for many years. If laid aside for any length of time with smears or tarnish on the glass surfaces, there is danger with some of the modern lenses in which special glasses are used, that a small amount of chemical action may take place, to the detriment of the polish. We understand glass to be a stable substance not liable to change, but some of the glasses used in the construction of some modern lenses are soft, and easily liable to injury if wrongly cleaned or exposed to contaminated atmosphere.

An old linen handkerchief—one that has been many times washed—is by far the best material for cleaning a lens. It should not be used many times without re-washing, and should not be left where the dust may fall on it. Finger smears are most tenacious in their adherence to glass surfaces, and are almost impossible to completely remove by breathing on and treating in the usual manner; a little absolute alcohol or petrol will easily get rid of them; the same may be used to remove the deposit caused by foggy weather. It will be gathered from the above that a finger should never be allowed to touch a glass surface, because, however carefully the cleaning be done, there is always a liability to scratch the surface, and although one, two, or twenty small scratches may make no perceptible difference in the image, a time will come when the multiplicity of small scratches will be sufficient both to make the lens work more slowly and impair its definition. Ordinarily, to clean a lens, it is only necessary to first gently remove the dust with an old handkerchief, and then breathe on the glass, and with another part of the handkerchief clean the surface. More pressure may be used each time as the glass becomes cleaner, but care must be taken to work very gently at the start, and to shift to another part of the handkerchief each time. The inner

surfaces of the glasses, if properly cleaned, should not require to be touched for years; but the outer surfaces, especially the front one, should be examined each time the camera is used. On taking a camera from a cold atmosphere to a warmer one, the lens will often become covered with moisture, and unless this be removed the image will be very indistinct. It is most liable to occur when the camera is brought into a warm room; inattention to this point has spoiled many pictures. The same effect is sometimes to be met with in "muggy" weather, also when mist (especially sea-mist) is about.

Lenses are of many kinds and makes. Some have four surfaces, some six, and occasionally eight. The surfaces alluded to are those in contact with air. Other things being equal, a lens transmits somewhat less light according to the greater number of its "air-surfaces," so a lens with few air surfaces is to be preferred on the score of simplicity and rapidity; but there is a much more important matter on account of which the number of air-surfaces in a lens should be considered. Lenses, especially those having large working aperture, are liable to produce on the image certain effects called by opticians "ghosts" and "flare," and are more liable to these defects as the number of air-surfaces increases. Unfortunately, some of the very large aperture lenses cannot be made to do the work required, unless the number of air-surfaces be increased above the minimum of four; so when a very large aperture *must* be employed, the chance of ghost or flare must be risked. Ghosts may often be seen on pictures taken by artificial light when using the full aperture of the lens. They usually take the form of small patches of a lighter colour than the rest of the positive picture, which patches move about from place to place as the movement proceeds. They are caused by especially bright parts of the picture, which become reflected by the air-surfaces, and eventually reach the sensitive surface of the film, and they move about in unison with the objects producing them, sometimes in the same and sometimes in the opposite direction, but never at the same rate.

Flare is present to some extent in all lenses. It is seen, in pronounced cases, as a general veil or fog over the negative picture; leading one to suppose, either that a bad sample of film has been used, or that too much exposure

has been given to the picture. In the latter case examination of the negative will show that no over-exposure has been given. This is the generally produced effect when full aperture is employed. Sometimes, with the same lens, stopping the aperture down will lessen the defect, but in other lenses suffering from flare the effect of stopping down beyond a certain point will produce a disc of darker colour than the surrounding in the centre of the negative. When this occurs, the smaller the stop used the smaller will be the disc, in fact it is the spreading of this disc as the aperture is opened which covers the picture completely, and becomes the veil in question. Many large aperture lenses are so constructed that it is impossible to close their diaphragms below a certain size, because if so used the "flare-spot" would be less in size than the picture, and so cause uneven density in the negative. Large aperture lenses should not be used when not necessary.

Other conditions being equal, it will usually be found that on stopping a very large aperture lens down to a certain size, the resulting image will be less sharp than if a lens of smaller aperture had been treated in the same manner. Every day at picture theatres we see pictures parts of which have been taken with unsuitable lenses. There are many factors which determine the suitability of the lens for a given subject, and, perhaps, the most important of all is the focal length.

Lenses for bioscope cameras vary in focal length from $1\frac{1}{2}$ ins. upwards; it is seldom that so long a focus as 6 in. is necessary, nevertheless, a lens of this focus should be included in the kit of every traveller, because, when wanted, it is wanted badly. Six inches focus is by no means the longest ever required; for special subjects lenses giving images equal to those produced by 20 in. or even 30 in. focal length are occasionally useful. When such extended focal length is required, a tele-photo lens is most convenient, because the distance the lens projects from the front of the camera is much reduced; and if lightly mounted such a lens does not add to the vibration of the camera, nor does it require special stays or fittings to hold it securely in place. It is essential that the mountings for long focus lenses—especially the tele-photo form—be absolutely rigid, because while deflection of the mount causes a similar movement of the image in all lenses, in the tele-photo form this deflection of the image is more than double that of a direct lens.

A good selection of lenses should be carried by every camera operator, say, four, of 2, 3, 4, and 6 in. focus, respectively. Of these the most useful all round focus is 2 in. This will do most street work and many close subjects. The 3 in. focus is suitable for general pictures

where natural scenery is included, and is the lens most generally useful to the traveller by land or sea. The 4 in. lens comes in when one cannot get near enough to some special place or person, and for sea views, at a medium distance. The lens of 6 in. focus will be wanted when distant subjects are required to be large on the film. For special work, such as photographing mountain climbing at a distance, or for portraying wild animals or shy birds, still longer focus lenses are often required; but with proper treatment the suggested collection will carry one through the bulk of subjects likely to be met with in ordinary practice. Lenses should always have hoods fitted to them. Thirty years ago, no photographic lens was considered complete without a large hood, and to-day, with the increased size of our large apertures, the hood is still more necessary. Long focus lenses should have very long hoods, in fact they should be so long that a slight extension of them will cut off the corners of the image. These hoods must be well blacked inside, or, still better, lined with black velvet or dull black cloth. No lens can hope to work at its best out of doors unless it be provided with an adequate hood; many apparently over-exposed, but really fogged pictures result from the neglect of this most important precaution. The inside of the camera, behind the lens, should also be black at any and all points which are able to reflect any of the light which has passed through the lens, in such a way that it may strike the film. The long tubes for supporting long focus lenses should also be lined in the same manner as the hoods, and be fitted with one or two diaphragms, of such shape as to allow all rays to reach the film when the lens diaphragm is opened to its widest.

The angle of view, that is, the amount of the picture that is included in the negative, is dependent upon the focus of the lens. If from a given point a house of a certain size from side to side just covers the film when using a 4 in. lens: from the same point of view, using a 2 in. lens the house in question would only reach half the width of the picture space; and some more of the view would be included in the picture. These measurements are not mathematically accurate but are sufficiently near the truth to make it difficult to find the discrepancy. As a matter of fact the small image would be a very little smaller than the proportion stated.

It is very useful to know at what distance a 6 ft. man will cover the picture, *i.e.*, reach just from the top to the bottom, with each of the lenses in general use: because so much time may be saved in placing the camera in the required position when getting ready for taking a picture.

With a 2 in. lens a 6ft. man will produce an

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Unequalled for Cinematograph Work.

What Carbons are you using? If not Conradty's, you are not getting the best results. Conradty's Carbons are unequalled for Cinematograph work. They give a brilliant steady light and are most durable. Conradty Carbons are made in the largest Carbon Factory in the world. They are made by the firm which has the greatest experience in the manufacture of Carbons. The firm has paid special attention to the needs of Cinematograph operators, and has produced Carbons exactly suitable for this particular requirement. In every quality that makes for carbon excellence, Conradty Carbons excel.

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 Hepworth Manufacturing Co., Ltd., 2, Denman Street, Piccadilly Circus, London, W.
 Moss' Empires, Ltd., 86, Charing Cross Road, London, W.C.
 Mansell, Ltd., 13, Cecil Court, Charing Cross Road, London, W.C.
 The New Century Film Service, Ltd., 2-4, Quebec Street, Leeds.
 The New Bioscope Trading Co., Ltd., 1-5, Cecil Court, Charing Cross Road, London, W.C.
 Palmer, George, 7, Gerrard Street, London, W.
 Ruffell's Imperial Bioscope Syndicate, Ltd., 8-9, Long Acre, London, W.C.
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image of $\frac{3}{4}$ of an inch high when he stands at a distance from the camera of about 16 ft. At half this distance he will be double the size on the picture, and at 32 ft. his image will be half the height. A lens of double the focus will produce an image of the man of the same size ($\frac{3}{4}$ in.) at double the distance, and at double the distance again (64 ft.) the image will again be half the height of the film. These measurements are easily kept in mind, and rough calculations can rapidly be made, and the camera placed accordingly. Now it will be seen from the foregoing that with a long focus lens less change in the size of the image takes place when the distance from the person to the camera is somewhat altered, than when the same alteration of distance is tried on a short focus lens. In the first instance, with a 2 in. lens the image of the man is reduced to one-half its dimensions by a movement from the camera of 16 ft., while in the second example a movement of 32 ft. is required to cause the same amount of reduction in size. These facts should always be taken into consideration when deciding which focus lens to employ. Suppose a staged picture is to be photographed, and that the largest figure on the film is to occupy 2-3rds the height of the picture—i.e., $\frac{1}{2}$ in. And suppose that the depth of the stage in use is 12 ft., so that a character may sometimes be nearer or farther from the camera by a difference of distance of 10 ft. Now, using a 2 in. lens, the camera must be placed about 24 ft. from the nearest position to which a character advances, to produce an image of $\frac{1}{2}$ in. in height; at an extra distance of 10 ft., the height of the character will be about 2-3rds the original size—say 5-16ths of an inch. Now if this discrepancy in size is deemed to be too great, the difference in size may be reduced by using a longer focus lens, and placing the camera at a greater distance from the stage. Let us look at the same conditions when using a 3 in. lens. To get the same sized image at the near position, the camera must be placed 36 ft. away, then, when the character retires 10 ft. farther up stage, his image will be about 3-8ths of an inch in height, and the discrepancy of the two sizes of image considerably less than before.

In simple language, the shorter the focus of the lens, the more the apparent distance between the different planes of the picture; or, a short focus lens exaggerates distance, while the opposite effect is produced more and more as the focus of the lens is longer. Generally, the long focus lens gives the truest rendering of a subject, but other considerations also govern its utility. If the atmosphere be very clear, the long focus lens can be used safely, but should there be mist or dust in the air, the picture will suffer, owing to the extra amount of—we will call it atmosphere—to be traversed

by the rays of light; the distance the camera must be away in order to make the principal or largest object sufficiently small on the film, being so much greater. We often see staged pictures in which the figures in the foreground are out of all proportion to those in the rear; by a proper choosing of the suitable length of lens focus a reasonable balance would be given to the whole picture, and the actor advancing to the footlights would not appear of such gigantic proportions. For indoor work, lenses of large aperture are often used to save light. Several of the largest aperture lenses at present on the market have marked defects which only become noticeable when the print is made. These lenses require to be carefully protected, so that no stray light enters them; a large hood is essential to their satisfactory performance, and in many cases a special stand, carrying a blackened box, one side of which is cut so as to form, as it were, a frame for the picture, is of great advantage. Any arrangement which allows just all the rays coming from the picture to enter the lens, will effect the object, but great care must be taken that the rays from the sources of light do not fall on the front glass or inside the hood.

The depth of focus of a lens—its ability at the same time to focus objects both near and distant—depends upon the size of the aperture at which it is used. The smaller the aperture the greater the depth, other conditions being equal. We often hear of such and such a lens having great depth of focus. This peculiarity belongs not to the lens, which we suppose to be perfect, but to the aperture at which it is worked. An imperfect lens will give an imperfect image, but its depth of focus varies with its aperture just as does that of a perfect lens. In the bad lens nothing is dead sharp, but, working up to its possible sharpness, the different distances at which it produces this attempt at sharpness will be as far apart as will those at which a good lens of the same focus and the same aperture, produces good images.

In ordinary photography, reasonable sharpness is considered to be attained when a thin line shows a blur of 1-100th inch; this degree of excellence is not nearly sufficient for a moving picture, because of the amount of enlargement to which the positive picture is subjected. A blur of 1-400th to 1-500th is all that can be allowed without detriment to the picture. In short focus lenses the depth of focus is very much greater than in long focus lenses when both are used with the same numbered aperture. Apertures are so calculated that all lenses should work at similar rapidities when similar stops are used. Any lens, with its diaphragm set at, say, F8, should require the same exposure on a given subject as any other lens at the same aperture—whatever be the focus of the lenses.

THE ANNUAL DINNER

OF THE

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of Great Britain and Ireland

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At 7 for 7-30 p.m.

Chairman—ELLIS GRIFFITHS, Esq., K.C., M.P.,

Under Secretary for the Home Department.

Tickets may be obtained from the Offices of the Association, Broadmead House, Panton Street,
Haymarket, S.W.

W. GAVAZZI KING, Sec.

With a 2 in. lens working at F6 a fixed focus position may be found, and unless very close matter has to be photographed—say at less than 6 ft.—the position of the lens need never be altered, and even this shortened distance may be made to come up sharp by stopping the lens down to F11. The setting is very critical, as the *middle* position of all the foci must be found by trial and error, and a variation of 1-100th of an inch from the proper position will act detrimentally on either the far or near objects. Much work was done this way a few years since, but now it is more general, and much more conducive to good results, to focus each picture before taking. With 3 in. and anything longer in focus the fixed focus point on large aperture is too far off to be useful, especially if very distant objects are also to be included. The latitude with all lenses

increases rapidly as the aperture is made smaller and more still as the focus is shorter.

(1) As a general rule use the shortest lens that will allow the picture to be taken without unduly exaggerating the effect of distance.

(2) Use the smallest aperture that will allow sufficient light to enter.

(3) See that all lenses have efficient hoods.

(4) Don't forget that the fullest aperture of a lens is often a compromise between light power and sharpness, and unless such a lens has been carefully tested and found satisfactory, work one stop below the highest when possible.

(5) Don't forget to see that the lens is clean and free from dew or dust on its outer surface just before using it.

(To be continued.)

NEWCASTLE TRADE DISPUTE.

THREATENED WITHDRAWAL OF MUSICIANS.

The dispute between the proprietors and managers of cinematograph halls in Newcastle-on-Tyne, and the members of the Amalgamated Musicians' Union employed in their orchestras, reached an acute stage at the end of last week, when a withdrawal of labour was threatened by the musicians, to enforce their demand for higher wages. After two abortive conferences between the parties, it was agreed, on February 13th, that the whole matter be relegated to a joint conference of representatives of the proprietors and managers and of the musicians, but on February 18th, the halls concerned in the dispute received a letter from the Musicians' Union to the effect that the fortnight's notice given on February 2nd had now expired, and intimating that the new price list—namely, 40s. for first instruments, 35s. for second instruments, half-night salary for matinées in all twice nightly places of amusement, and full salary for matinées in places of amusement where there is only one performance per night, would come into force on February 16th. In the event of any place of amusement not paying the trade rate, stated the letter, the Society would have to consider the advisability of taking such steps as might be deemed necessary.

Upon the receipt of that letter, another meeting of the Northern District of the Cinematograph Exhibitors' Association was immediately convened, and this was held in the Collingwood Restaurant, Newcastle, on Friday. At that meeting, considerable indignation was expressed at the latest phase of the subject, and it was resolved to break off all negotiations with the Musicians' Union.

The Chairman of the Association, Mr. Lindon Travers, in the course of an interview, declared that the letter was a direct breach of the agreement entered into by both parties a week ago, when it was arranged to refer the matter to a joint conference. It was then agreed, said Mr. Travers, that the existing price list was to continue in existence during negotiations, and it was also agreed by Mr. W. H. Lowkes, the Musicians' Union organiser, and Mr. J. B. Williams, the general secretary, that if any arrangement was come to at the joint conference, or in any case, there should be a fortnight's notice before a new condition of things should be enforced. The Union insisted upon a fortnight's notice for its members, and the proprietors had therefore a right to demand a fortnight's notice before there should be any change in conditions. The proprietors contended that that fortnight's notice had not been given, in spite of what the Union's letter

stated. Now that the negotiations had been broken off, the musicians would be paid at the ordinary rates for the past week, and their places would be open for them at the ordinary rates if they desired to retain them.

Mr. Travers proceeded to say that the members of the Association considered that the salaries paid to the musicians in the district were sufficiently good, in view of the number of hours worked—namely, four hours per night at the outside, or an average of about three and a half hours in the week. In addition to considering that the wages were sufficiently good, the Association held that the time was inopportune to give increases. It would be impossible for many of the halls to increase their expenses in the face of the redundancy of picture halls, and the limitation of the seating capacity of the halls by the City authorities. Much as they regretted any friction with the Associated Musicians' Union, they found it absolutely impossible to make any increase whatever on the Union rates now being paid.

Mr. F. W. Morrison, the secretary of the Association, stated that an alternative offer had been made to the musicians, on his authority, of a minimum wage of 32s. 6d. a week, but they had refused absolutely to waver one point in their demands. Had that offer been accepted, it would have placed the musicians in a much better financial position than they at present occupied. He pointed out that the hours worked by the musicians were so few that they had plenty of opportunity for increasing their income, which, as a matter of fact, many of them were at present doing, by engaging in other employments during the day. Their demand for 25 per cent. increase was a thing unheard of in other businesses. The present minimum of 30s. did not include the matinées which had always been paid for separately. He expressed the opinion that had the matter been left in the experienced hands of Mr. Lowkes and Mr. Williams, an amicable arrangement would have been arrived at.

At the time of writing, there was a threat on the part of the members of the Amalgamated Musicians' Union to refuse to play in the halls where their demands are not conceded. The officials of the local branch of the Union have declared their intention to have no further dealings with the Northern Cinematograph Exhibitors' Association, but to deal directly with the proprietors of the halls concerned in the dispute.

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ITEMS OF INTEREST.

A PETERBOROUGH PAR.

At the Broadway Electric Theatre the films included "Kinemapoems," which were quite a novelty to Peterborough. This week sees Pearson's "nameless" film by arrangement with Messrs. Ruffells.—A great success has been attained with the Tango picture screened at the Theatre Royal. This film drew large crowds each evening.

FROM CHAPEL TO CINEMA.

It is proposed to convert the Primitive Methodist Chapel in Monnow Street, Monmouth, into a cinema, and application is to be made at the next sessions for the necessary licence. The building has not been used for some time, and, if the application is successful, will be used as a picture theatre, to which will, in all probability, be attached a billiard saloon.

THE WINDSOR HALLS.

Splendid films have been presented at the Windsor Cinema, including "The Burning Train" and "The Test," which alone have proved great attractions and filled this popular hall.—At the Electric Theatre, in Victoria Street, large audiences have been to see the strong programme given. "The Madcap" has been at the top of the bill, while the "Warwick Chronicle" proves a popular feature.

A "MAJESTIC" GROWTH.

When the Majestic Company first went to Los Angeles, California, it used for producing purposes a stage only 22 ft. by 35 ft. Constant additions soon enlarged it five fold, and now an entirely new stage is in course of construction which will make the Majestic studio one of the most extensive in America, and which should make even more pronounced the improvement in the quality of the films handled by the company. The London offices of the company report an increasing demand for both drama and comedy subjects.

REQUIRED FOR ABROAD.

We are informed that H.M. Chargé d' Affaires at Santo Domingo reports that a local circuit, controlling about six small theatres in the Republic, desires to get into touch with film producers and hiring firms. The name and address can be obtained upon application to the Commercial Intelligence branch, Board of Trade, 73, Basinghall Street, E.C. Any further communications regarding the inquiry must be addressed to the British Legation Santo Domingo. be addressed to the British Legation, Santo Domingo.

AT ST. HELENS.

"The House of Temperley" and "Kissing Cup" constituted attractions at the Bridge Street Picturedrome, St. Helens, last week, and Mr. Ralph Fenton, the manager, had the satisfaction of doing good business at every performance. Although this is the second visit of "The House of Temperley," it had lost none of its power to pull the people.—The Parrvilion, Parr, continues to do good business under the management of Mr. Harry Harrys. The sensational "Burning Train" was shown during the first-half of the week.—Mr. J. J. Turton still continues to secure good houses at the Gym Picture Hall. "Victory or Death" was topping the bill last week.

MEMS FROM MELTON.

"The Battle of Waterloo" was an enormous draw at the Palace, Thorpe End, last week. Mr. J. W. Brighton, the original "Duke of Wellington" of the film, gave additional interest at each performance by reciting in uniform Sheldon's famous poem. The popular "Fantomas" and the magnificently coloured "Prisoner of the Lighthouse" are shown this week.—At the King's Picture House, "Shadows of a Great City" is the star film.

ROUND THE CAMBRIDGE HALLS.

The patrons of the Playhouse are again well catered for this week, with an interesting programme. For Monday, Tuesday and Wednesday the chief film is "In the Days of Trajan," supported by "The Bowling Match" and other comedies. On Thursday, "Where the Road Forks" is to be screened. Other good films include "Popsy Wopsy," "Broncho Billy's Oath" and "The Dustman's Holiday." A special programme of music is rendered at each performance by the Playhouse Orchestra, under the personal supervision of Mr. Max L. Bennett.—The star film at the Empire this week is "The Black Thirteen," and this is attracting large audiences. The two feature films last week were "Paulette's Necklace" and "The Feudists." The orchestra here is very ably conducted by Mr. F. H. Davis.—The Electric Theatre becomes more popular every week. The pictures are of the highest quality, and Mr. Jordan, the manager, is very keen on the quality of his films. Pathé's "Gazette" is a very popular feature here. "The Prodigal Brother" headed the bill for the latter part of last week, and "Drama of Charmettes" was also a very fine film. On Thursday last the feature was "The Hollow Tree."

JOTTINGS FROM NEWARK.

Readers of THE BIOSCOPE will remember that some time ago the Chief Constable of Newark reported that since the opening of picture shows in the town on Sundays crime and drunkenness had decreased, and only half the number of police were needed on duty in the streets as formerly. It is gratifying to learn that the magistrates, at the annual Licensing Sessions last week, congratulated the Chief Constable upon a still further decrease of crime, there being a record of only forty cases during the year.—Since the New Kinema opened in Baldertongate, the inhabitants have had the opportunity of seeing many masterpieces, and crowded houses have enjoyed them. Following "East Lynne," Mr. Kadwell made arrangements by the exclusive Pearson's "nameless film" last week-end. The large number who witnessed "Quo Vadis?" a fortnight ago were delighted to renew their acquaintance with the same actors and actresses in Cines' "Antony and Cleopatra," which was beautifully screened the first three days this week.—"The Last Days of Pompeii" was the special treat provided by Mr. Boardman at the Corn Exchange for the initial three days of last week, and remarkably good business resulted. For the end of the week, "Aisa's Dream," "Girl and the Outlaw," and "Light on Troubled Waters" were screened, the latter appearing in Sunday's programme.

SPECIAL FOR EASTERTIDE.

M.P. Sales Agency, Limited, inform us that, in consequence of its previous success, they are issuing, specially for Easter week, a strictly limited number of copies of "From Manger to Cross." A supply of very fine posters is obtainable, also other publicity matter in connection with the great sacred picture, the success of which was so notable in many of our leading cities.

MOVING TO MAJESTIC.

Mr. Fred Yarnold, junr., a popular Clapham manager, will shortly leave the Electric Pavilion in order to take over the management of the Majestic Theatre, High Street, Clapham. This building, which is to accommodate 3,000, will be a very up-to-date erection, and Mr. Yarnold's friends will join us in congratulating him on his selection for the important post of manager to such a handsome building, and wish him a continuation of his well deserved success.

MILITARY NIGHT AT KEIGHLEY.

A very successful "military night" was held at the Picture House, Keighley, last Thursday, to celebrate the exhibition of "Sixty Years a Queen." The affair was under the patronage of Colonel Bulkeley-Johnson and the officers of the Royal Scots Greys, and, by permission of the officers, the band of the regiment rendered music at the two performances in the evening. During the remainder of the week, a specially augmented orchestra was provided to handle the musical accompaniments of the picture. The whole of the week's arrangements proved an immense success.

BRADFORD'S LATEST.

The newest picture theatre to be opened in Bradford is the Ideal, at Bankfoot, the proprietors being Bankfoot Pictures, Limited, a company of local gentlemen. The building has cost nearly £6,000, and is of solid stone construction, simplicity being the outstanding feature of its appearance. The seating is in red plush tip-ups, providing accommodation for about 800. The floor is thickly carpeted, and the lighting, heating and ventilating arrangements are very good indeed. In the seating, the new regulations for wide spacing between rows have had to be observed. The opening took place last week, before a crowded audience. The chief pictures of the evening were "Three Little Orphans," "In the Shadows," and "Woman of the Mountains."

LEICESTER BREVITIES.

A small army of workmen is busily at work completing the large new Alhambra Electric Theatre, shortly to be opened in the Tudor Road district.—Increasing competition spurs each individual management to greater efforts, the result being the frequent introduction of exclusive features throughout the town. Prominent, indeed, is Olympia, with "A Fight for Millions" and "A Queen's Love" as leading films for the current week. The orchestra here has recently been augmented, and no effort is spared by the manager, Mr. Frank D. Gray, to secure to patrons the maximum of enjoyment and comfort. "Sixty Years a Queen" is due to make its exclusive appearance here for the week commencing March 23rd.—Among other notable films now showing is "The Master Crook" and "The Bondsman" at Clayton's Picturedrome, while at the Boulevard Electric, Mr. T. P. Blakesley has secured as star turns "Silent Heroes" and "The Bridge of Shadows."—At the four "continuous" houses in the centre of the town business goes merrily, "David Garrick," at the Picture House, Granby Street, and "His Neighbour's Wife" at the Silver Street Electric, being among the chief attractions just concluded.

SCARBORO' SHOWS.

There are two houses nightly at the Theatre Royal Cinema, St. Thomas' Street, and Messrs. E. L. Gar-side and Quinton Gibson, the joint managers, are providing programmes which are resulting in gratifying audiences. The principal films seen were "Working for Hubby" and the "What Happened to Mary" series. "Who Will Marry Mary" is announced.—Mr. Gibson has been pleasing his patrons at the Picturedrome with "A Hero Among Men," and "Between Orton and Fallowfield Junction."—The Palladium Picture House, Mr. Will Catlin's popular cinema, is making a special feature of the long film, and a recent programme included "Ticket-of-Leave Man," "The Fallen Angel," and "The Mascot of Troupe C."—Mr. F. Cardwell has had "Bloodhounds of the Law," "The Tiger Lily" and "The Coming of Angels," at the Picture House.

PARS FROM PENARTH.

During the early part of last week at Pitts' Picturedrome, the attraction was Pathé's famous "Germinal." As the programme also included the "Mary" series, and two variety acts, it will be gathered that patrons here receive good value for their money. Last week the Gem Cinema was reopened after having been completely redecorated and gaseated. Mr. C. A. Shorthouse is the new proprietor manager, and his enterprise should meet with every success. An A.E.G. motor generator, together with a Power's No 6 complete the projecting apparatus, and an excellent picture is obtained. Accommodation is provided for 400, all the seating being plush tip-ups, supplied by the City Upholstery Company of Cardiff. The interior mural decorations are in a tasteful and warm red, whilst the outside is bedecked in white.

LINCOLNSHIRE LINES.

The picture houses in Boston are extremely popular, and the recently erected Quay Picture House is meeting with much success. The proprietor is Mr. George Sadler, and it speaks volumes for this gentleman's enterprise when it is stated that this comfortable cinema was converted from ordinary dwelling-houses within the space of eight weeks. It presents a very attractive appearance, the interior being panelled with tapestry and plaster ornamentation, whilst the exterior decoration is semi-Renaissance. There is accommodation for about 400, the heating and ventilation being all that could be desired. Two Pathé projectors give a splendid picture. The manager is Mr. John Hudson, and the films are obtained from the Nottingham branch of Messrs. Hibbert's Pictures, Limited.—One week's features at the New Electric Theatre included "In the Midst of the Jungle," "The Tragedy of the Masked Ball," "When Women Go on the Warpath," and "The Green Eye of the Yellow God."—Mr. Orbell is ever ready in the cause of charity, and is again giving a hospital benefit night at the Sleaford Picture Palace, where excellent programmes are given. "The Temptations of a Great City," and the screaming comedy, "A Regiment of Two," were the features the early part of last week.—At the Picture House, Spalding, Mr. Howden screened last week "His Code of Honour," "Broncho Billy's Oath" and "The Burning Train," good business resulting.—"The Gem of India" filled the spacious Electric Theatre, Grantham, at each performance last week-end, and Mr. Longhurst is doing equally well this week with "Seven Months' Big Game Hunting."—Mr. Sanderson's star films at the King's Hall, Grantham, this week are "Mary in Stageland," "Fate is Kind," "Midnight Message," and "The Line Up." Original from

"AFRICAN FILM NEWS."

The first number of the bright little journal bearing the above title is to hand, and is certainly a creditable production. The proprietors, the African Theatres Trust, Limited, have incorporated some good matter and advice to exhibitors in the issue, also some "straight talks," which should be beneficial to the business locally. Extracts from the various Trade journals enhance the value of a handy booklet, which should prove most useful to those on the circuits controlled by the Trust.

THE PICTURE HOUSE, STAFFORD.

The recent opening of this fine theatre marks a red-letter day in the amusements of the Potteries. The house is undoubtedly one of the most luxurious, and is replete with all the latest devices for enhancing the comfort of the audience. The seating is for 1,000, all in tip-ups, and the furnishing and decoration of the exterior, with the ornate ceiling, enable a very artistic effect. The lighting is on the "eye-rest" indirect reflected principle, while an uninterrupted view of the screen is obtainable from all parts. The star picture at the opening was the famous "House of Temperley," which was splendidly received. The manager is Mr. Harold Child.

JOHANNESBURG'S LATEST.

A beautiful furnished and cosy theatre has been evolved from the old Vaudette, the reconstructed building being known as the Little Theatre, and running under the sole control of African Cinemas, Limited. New tip-up seating and a host of electric fans make for comfort, and, up to the time of writing, a "two-house" show was the rule, with performances at 7.30 and 9.30. A first-class full orchestra plays the best of music. An innovation of the company is that of arranging for private shows of home and social films, thus following the more recent developments of the "topical" for private purposes. Johannesburg's latest theatre will, judging by its successful beginning, indeed, be noted for its enterprise.

"FAMOUS PLAYERS" AFFILIATED WITH HENRY W. SAVAGE.

A joint announcement of great importance to the industry, and the theatrical world in particular, has just come from the Famous Players Film Company and Henry W. Savage, Inc., to the effect that an affiliation has been consummated between Adolph Zukor, president of the Famous Players Company, and Henry W. Savage, for the purpose of producing all the plays owned and controlled by the Savage Company, in motion pictures. These plays include such prominent successes as "The Million," "The Prince of Pilsen," "Miss Patsy," "The College Widow," "Madame X," "The Little Damsel," "The Sultan of Sulu," the "Merry Widow," the "Devil," the "Stolen Story," and "Everywoman," etc. It is necessary, in recording this alliance, to explain that for some time past Mr. Savage has been approached by representatives of leading film concerns with the view of effecting an affiliation to produce these famous plays for the pictures. It is a fact complimentary to the high standard of the Famous Players that before Mr. Savage closed an arrangement with any other film concern, he gave serious consideration to the remarkable productions of that company, and after a visit to its studios and a careful examination of its unusual facilities, equipment and advanced methods, concluded that an affiliation with the Famous Players would insure the nearest approach to high standard merit distinguished for original production. Mr. Zukor, President of the Famous Players Company, said: "I am very pleased at this alliance."

THE SOMERLAD CIRCUIT.

After a brief stay in the provinces, visiting Birmingham, Cheltenham, Kidderminster and Worcester, and making changes in routine and management in the firm's theatres and halls in those towns, Mr. Edward Gray, the general manager for Messrs. Somerlad and Co., has returned to the head office at Great Windmill Street, Piccadilly Circus, W.

COMEDY IN CINEMA REVUE.

Freddy Rigby, who played "Muggs, the Bill-sticker" in "Faking the Film" at the Oxford and other London halls, has been filmed for the "Cinema Revue." With Edgar Max and Nat Lewis, a popular panto player, he will appear in an original comedy sketch, "Billposting," which is to be included in the opening number of the production.

NOTTINGHAM AND DISTRICT NOTES.

So great is the popularity of the Picture House that Mr. T. P. Hennessy has decided upon an extension of time on Saturdays, and in future its doors will open at 12 noon. The Vitagraph two-reel "Fruits of Vengeance," and "David Garrick," featuring Sir Chas. Wyndham, were enormous attractions at this house last week, and included in this week's strong list is "The Rosary," which makes its second appearance within a few months.—Much success was achieved at the Scala Theatre with "The Prisoner of the Harem," and on the same programme appeared "Master Fixit." The "Mary" series increases in interest with each number.—The Globe Picture House opened its doors with one of Pathé Frères' elaborately staged colour pictures, and Mr. Gunn did remarkably well last week with a similar subject, "The Wastrel." For the end of the week a sequel to "The Wastrel" was a very happy choice, and big business was done.—The famous production of "The Three Musketeers" is being screened at the Mechanics' Large Hall during this week, and is appealing strongly to the Nottingham public. Many picture plays founded on famous novels have recently been shown in Nottingham, but none has been more appreciated than the Edison "Hard Cash." Charles Reade's novel was the feature at Leno's Picture-drome the first three days of this week, backed up by "The Girl and the Outlaw" and "The Greed of Gold." At the spacious Regent Hall one can always rely upon a well-varied programme. Last week's list included "A Messenger of Discord," the humorous "An Idyll on the Beach," "Wiffles as Cinderella," and "The Wastrel."—Mr. P. Bartholomew is seldom without a Vitagraph, Bison, or Keystone at the New Empress Kinema, where a splendid picture is shown over a 130 ft. throw on a Perlantino screen.—The Kinema Picture House, Sherwood, where Pathé's machines are in use, enjoys considerable popularity. The seating accommodation is 800, and the scheme of decoration is of a refined character. "Victory or Death," and "The Mystery of the Castle" were last week's successes, while this week's features are "Secret of the Well" and "The Nihilist."—The management of the New Palladium, Beeston, have every reason to be gratified with the support received. The house is very sumptuously furnished, and the programmes are of a high order. "The Two Sergeants," "The Black Snake," and "When the Earth Trembled" is not a bad week's list.—At the Palace, Mansfield, the beautiful Pathécolor, "The Wastrel," again made its appearance in this district last week. "Chelsea 7750" and "Simple Simon's Narrow Escape" also strongly appealed to large houses. "Joan of Arc" is another exclusive to the Palace this week.—Mr. Crisford Garton, the managing director of the New Palace Theatre, Long Eaton, is making a bold bid for popularity, and is being greatly assisted by his wife, whose skilful accompaniments on the piano are a great feature of the entertainment.



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PHENIX, PIMPLE AND PETE.

We hear that the Phoenix Film Agency, of Cecil Court, who have hitherto confined their attentions almost entirely to "Pimple" skits and burlesques, are launching out with Western numbers. The first release, a one-reel subject, entitled "The passing of Black Pete," is on show this week.

NORTH DEVON NOTES.

Picture houses in Bideford have been doing good business, the Electric Palace and Gale's Bijou Palace drawing good houses. At the Electric Palace this week, Manager Allbright put on as the feature "The Speckled Band," which proved a big draw.—At Gale's Bijou Palace, where two features are projected nightly, this week's speciality is "A Brother's Fidelity." "A Drummer of the 8th" is also a fine film. A great feature at this popular picture house is special film attractions for children at the matinées on Saturdays.

TWO EXCELLENT INDUSTRIALS.

What has been truly described as a wonderful set of industrial pictures is to be released upon March 1st in the "Great Cornish Mining Film," a three-part depiction of actual work in the mines at a depth of 3,000 ft., and other features of an absorbing nature. Both ancient and modern machinery is seen in use, and, notably, a beam engine which has been working over 100 years. The firm responsible, Messrs. Jas. Vickers and Edwards, Limited, have been highly complimented upon the production. Another very fine "interest" is the one entitled the "Great Motor Industry," showing the manufacture of the various parts, then the assembling and finishing, the latter operations only occupying one minute on the pictures.

BIG WEEK AT BEDFORD.

Mr. W. Norman Blake, whose association with Kodak Limited, is well-known in the Trade, and who, in conjunction with his brother, successfully runs picture houses at Bedford and Hitchin, recently gave the members of the Bedford Camera Club an insight into "The Past, Present, and Future of the Cinematograph." In the course of a very instructive lecture, Mr. Blake followed the progress of moving pictures from the earliest days until the present era of perfect projection.—Quite the outstanding event of the season in Bedford is the appearance of the "British Army Film" at the Empire. Messrs. Blake Brothers are once more to be congratulated upon their enterprise, and the first-run booking of this feature has been attended with a remarkable run of business. On Tuesday evening the officers of the Bedfordshire Regiment gave their patronage to the show, as also, at the second house, did the officers and men of the National Reserve. On Thursday evening the officers, men and band of the East Anglian Royal Engineers attend, and on Friday the officers, men, and band of the 5th Battalion Bedfordshire Regiment pay an official visit. Altogether it is a real military week at the Empire. On Tuesday evening, by the by, the band of the Bedfordshire Regiment accompanied the picture, providing a realistic and very effective innovation. With other arrangements of a similar character, Messrs. Blake made the most of a magnificent attraction.—At the Palace, Mr. Clements has been showing the two-reel feature "Success," and has been doing very well, while at the Picturedrome Mr. "Bob" Chetham, who had a big attraction last week-end in "The Fight for Millions," has been equally successful with the "Muggrave Ritual." So popular did "The Rosary" prove when previously shown at the Picturedrome, that it reappears in this week's programme.

EDUCATIONAL SHOW AT CLEETHORPES.

On Friday last the management of the Empire, Cleethorpes, organised a highly successful matinee for secondary and private schools only. The principal attraction was the Itala spectacular film, "The Fall of Troy" and other subjects shown, combining education and amusement, included "Art Glass Works," "Naples," and Pathé cartoons.

A NEW DEPARTURE.

A well-known member of the Trade in London, Mr. Wm. D. Walker, who was the founder of the Safety Bioscope Company, has opened on his own account, the Arc Exclusive Film Company, in premises situated in Denman Street, Piccadilly Circus. Mr. Walker's first exclusive, "Bess, the Detective's Daughter," like his namesake, is "going strong," and is a very well written two-part feature, with plenty of incident of a thrilling nature.

EARLY ORDERS REQUESTED.

Messrs. Thomas A. Edison, Limited, in anticipation of a big demand for their very fine adaptation of George Eliot's "Silas Marner," have made arrangements for supplies from the publishers of the 6d. edition for sale to audiences. By reason of large orders, the books will be obtainable at a favourable price, and being attractively bound in red cloth, will form a splendid souvenir of the play. A specimen copy will be sent on receipt of 6d. in stamps. Attractive notice boards regarding the sale of the books will be supplied free of charge. Early orders are requested for the books, also for the film, the latest date for the latter being March 6th, the release date being six days later.

UNDER THE SOUTHERN CROSS.

The quality of pictorial attractions shown in New Zealand is quite up to the standard of the big Australian and home country theatres, the Islanders showing, as befits the residents of so beautiful a land, a fitting appreciation for artistic productions. Mail advice tells us that a few weeks ago, at Wellington, the King's Theatre, following upon its tremendous success at Auckland, secured "The Last Days of Pompeii," and showed to magnificent houses.—At the same time, "From Manger to Cross" was running at the Town Hall, with a fine grand organ and choral accompaniment, under the direction of Christian Hellemann, a favourite local musician. The treat was greatly enjoyed by fine crowds. "In the Bishop's Carriage" was another successful feature, when shown at the King's, and drew well indeed.

CONCISE AND COMPACT.

An excellent little book is to hand in "How to Form, Conduct and Manage a Picture Theatre Company," by H. B. Montgomery, a well-known writer upon matters financial. Although making no pretensions to an exhaustive treatment of the intricacies of company promotion, Mr. Montgomery has managed to compress into the forty pages of the book a surprising amount of valuable information which should not, by any means, be overlooked by those about to form, or run, a limited company. The chapters upon "registration details" and "the duties of a secretary" are especially good, while a leaven of wholesome criticism materially enhances the value of many passages. Published at the popular shilling, the book, which is issued from the offices of the "Kinematograph and Lantern Weekly," Limited, Tottenham Street, Tottenham Court Road, W.C., should meet with a ready sale.

Forthcoming Vitagraph Releases.

The outstanding features of an attractive programme at the Vitagraph Company's show-rooms this week are two exceptionally fine two-reel films of widely contrasted character. One is intensely pathetic in its interest, giving full scope for strongly emotional acting and containing scenic effects of exceptional beauty; the other is conceived in the wildest spirit of farce and is carried through with a spontaneous gaiety which proves irresistibly amusing. Each is produced with lavish attention to detail and proves an excellent foil to the other.

through many vicissitudes until eventually she is helped by a member of the Salvation Army, who procures her the position of governess in a wealthy country family. Here she meets Wilton Towne, a young artist, who falls very deeply in love with the beautiful young governess. After much hesitation she accepts his offer of marriage without having the courage to tell him anything of her past, and for some years her life is ideally happy with her husband and a little son. One day a friend of her husband, lately returned from abroad, pays



In "Love's Sunset," by Mrs. Owen Bronson, we see Nita Travers, a beautiful dancing girl engaged at a fashionable café, where she attracts the enthusiastic admiration of Dick Heath, who comes to the supper room night after night. Eventually he persuades her to go away with him, and for a time she leads a life of perfect happiness supplied with every luxury that money can buy. But this is merely an episode in Heath's life, and the time soon comes when Nita's dream is over, and she finds herself deserted and friendless. She is compelled to return to her old life, and goes

him a visit, and their mutual horror is great when she recognises her early betrayer. Learning the truth for the first time her husband is merciless and drives Nita from home, vowing he will never see her again. Her mind is unsettled by the shock, and for days she wanders aimlessly about, dragging herself back at last to the gardens of the villa, where her husband finds her with the little child. He is filled with pity, and folds her in a loving embrace, but her suffering has been more than she could bear, and she falls lifeless in his arms.

Original from

The mounting and photography are extremely beautiful, and the acting, which is on a very high level throughout, is notable for the fine performance of Miss Clara Kimball Young as Nita. Looking very lovely, she plays with



great charm, and her demeanour, when repudiated by her husband, is intensely expressive and pathetic in the extreme. Miss Young has many successes to her credit, but she has never done anything better than this.

"Beauty Unadorned" is a work of an entirely different class, and quite as good a sample of its kind. Commodore Blum and Mrs. Preston look forward to a union between their respective children Henry and Helen, not without the idea that having settled the future of their offspring they may themselves think of reconsidering their condition. Their scheme seems about to be completed when Henry meets an attractive *prima donna* named Irene Pearl, whose tender glances play havoc with his susceptible heart. Helen takes his defection more easily than she might have done had she not met at the same time the Viscount De Gagaine, a nobleman of very showy attractions. So the two young lovers take counsel together and amicably decide to break off their engagement, a decision which is not at all to the liking of their parents, who regard the Viscount and the *prima donna* with some suspicion.

The Commodore, with the idea of delaying matters, invites the whole party to a trip on his yacht, and during the voyage he discovers that the charms of the *prima donna* and the Viscount are largely due to artificial means, and he determines to make this obvious to the rest of the party. With the assistance of the captain and crew, a bogus storm is raised, and the appearance of the two adventurers drenched to the skin and deprived of the aid of toilet accessories, is quite enough to complete the disillusionment of Henry and Helen, and intense satisfaction of their parents.

It is all very farcical and very amusing, and played with a proper idea of its intense irresponsibility. Mr. Sidney Drew, the author, plays the Commodore with unrestrained burlesque, Miss Kimball Young and Mr. James Young make a delightful pair of lovers, and the two adventurers are played with an uncon-



promising spirit of self-sacrifice by Miss Ethel Lloyd and Mr. Templar Saxe. An excellent company altogether. (Love's sunset. Released April 6th. Length 2,054 ft.) (Beauty Unadorned. Released April 9th. Length 1,945 ft.)

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THE PICTURE PIANIST.

[Under this heading we deal with all matters concerning the musical side of the cinematograph theatre and the accompaniment of picture plays. We shall be glad to hear from musicians and to answer inquiries. All letters for this page should be marked "Picture Pianist."]

EMOTIONAL MUSIC.

A frequent fault amongst picture theatre musicians, and particularly amongst pianists, is that they play too loudly throughout the performance. Expression counts for a great deal more than technique in picture theatre playing, because it is the emotional rather than the technical value of music that is concerned in the accompaniment of a film story. Light and shade is impossible in a performance which, although technically correct, is monotonous in point of tone. Technique, in fact, is very apt to become a master instead of the servant which it ought to be.

Playing in a picture theatre is such a very different thing from playing in a concert hall. The whole object of the former performance is, indeed, fundamentally different. In a concert hall you are playing—or you are supposed to be playing—to an audience of critical experts who are there to appraise the technical excellence of your performance, and who expect from you brilliance of execution before all things. In a picture theatre, however, nobody is supposed to have come to hear your performance. The audience is there to enjoy the pictures, and the pianist's function is to increase that enjoyment to the best of his ability by means of his art. The pleasure derived from a picture play is a purely emotional pleasure. And, in consequence, the pleasure derived from the musical accompaniment is also a purely emotional pleasure. The appreciation of high technical beauty is almost entirely an intellectual delight. Therefore, for the purposes of the picture theatre, it is the emotional value of music alone which matters.

In view of these facts, the pianist who troubles little about expression and cares only for a correct rendering of the written notes is not nearly so fine an artist as the pianist who devotes himself to the emotional effect of his playing. It is for this reason that we have always insisted upon the great importance of improvisation in accompanying a picture play. However clever an executant a pianist may be, it is almost impossible for him, if he relies upon written music, to achieve that absolute emotional flexibility which marks the art of the improviser. The coldly correct performance, whose expression is controlled exclusively by the written musical directions, and which is lacking altogether in individual spontaneity, gives one gener-

ally quite unmoved. However excellent it may be as a separate entertainment, it never blends with the picture. Sometimes, indeed, it distracts one's attention from the film on the screen, and is, in consequence, actually deleterious to the effect of the entertainment as a whole. We shall always remember, as one of the finest performances of the kind we ever heard, the playing of a pianist in a little portable picture theatre which was touring the smaller towns of the West country. This pianist had no music—it is probable that he could not have read it if he had—and his instrument was ancient and infirm. His knowledge of harmony was intuitive rather than the result of education, and his *repertoire* of melodies was made up of scraps which he had doubtless gathered from barrel organs and roundabout orchestrions. Yet, in spite of his humble equipment, he followed the pictures with a closeness and a sympathy that we have seldom heard equalled. He felt the significance of each melodramatic scene as it passed before him on the screen, and he translated its meaning with instinctive art into sound. One felt that his playing was a part of the picture. The piano was providing the silent actors with eloquent speech. The picture, in short, was the inspiration, and the pianist was interpreting it in sound.

In an enthusiasm for the emotional value of picture theatre music as compared with its technical beauty, we have perhaps allowed ourselves to wander somewhat from our original text—the common fault of playing too loud. The two considerations are not, however, so widely apart as they may seem, for it is certain that no pianist can make the most of a picture if he bangs out his accompaniment *fortissimo* without any further attempt at expression. The chief interest of a picture theatre entertainment being the picture, it follows that the musical accompaniment should always be subordinated thereto. The pianist, so to speak, should provide an undercurrent of sound in the main stream of sight. Moreover, it is essential, as we have said, that the nature of the music shall always be emotional, and emotion in music is primarily derived from light and shade. Loudness being a purely relative thing, it is obvious that one cannot have a big climax without a preceding period of comparative quietness. As very great loudness is undesirable, it is evident that the general tone of the playing should be soft, so that effective *crescendos* and climaxes may be secured without undue noisiness.

AROUND THE BRIGHTON HALLS.

(BY OUR OWN CORRESPONDENT.)

Another novelty is being introduced to patrons of "the pictures" at Brighton this week in the shape of the Kinetophone. Edison's talking pictures are to be seen and heard at the Academy Picture Palace in West Street, and should prove a big attraction. I looked in at this handsomely appointed hall last week and found Mr. Parkinson very busy and a full house following with breathless interest the exciting scenes that crowd "The Fruits of Vengeance" and "The Rogues of Paris." A series of beautiful Kinemacolor pictures of chrysanthemums also roused a good deal of admiration. I was especially impressed with the artistic manner in which M. Renard's orchestra played the musical accompaniments to the films.

Kinoplastikon is still delighting and mystifying crowded houses at the Palladium, King's Road, and Mr. J. L. Crown is evidently reaping the reward of his enterprise. The ordinary pictures last week included "Saved by His Victim," "A Gambler's Wager" (based on Jules Verne's novel, "Round the World in Eighty Days,"), and a series of films illustrating life in the Army and Navy. This week "Les Misérables" is the principal attraction.

Mr. N. J. Coverdale continues to pursue the policy of providing pictures of strong dramatic interest and music of the best at the Grand Concert Hall, West Street. His programmes last week included "The Tiger Countess," "The Iron Trail," "An Hour Before Dawn" (the sequel to Chelsea 775c, which was shown last week), and "The Mystery of Hill Street Thirteen."

A departure from the ordinary is being made at the Court Theatre, New Road, this week, in the shape of an amateur carnival in which local artistes may put their powers to the test with the prospect of winning prizes. Mr. W. J. Grimes, who, I understand, is prominently connected with London theatrical enterprises, had an excellent selection of films last week, including "An Hour Before Dawn" and "A Dead Man's Child."

I hear that Mr. George Yate Ashwell, the enterprising managing director of the Duke of York's Theatre, Preston Circus, has some big treats in store for his patrons, including "Victory or Death," "Through the Clouds" and "Ashes." Last week he was showing "Conscience" and "Jim Sullivan, Gentleman Detective."

Mr. George Bloch provided a capital show at the three theatres for which he caters—the Imperial, Coronation and Select Palace—last week, the films including "In the Midst of the Jungle" and "When the Earth Trembled."—The two-reel comedy burlesque, "Why Girls Leave Home" and the Sherlock Holmes film, "The Beryl Coronet" were the star films at the Theatre de Luxe, North Street, last week.—"Conscience" and "Jim Sullivan, Gentleman Detective," were the feature films at the Hove Cinema.

HEADLINERS AT HITCHIN.

At the Picturedrome, Hitchin, "The Fruits of Vengeance" and "Tess" are the leading features in a very strong programme. "The British Army Film" has been secured, and will be shown at the Picturedrome in two sections during next week.

NOTES FROM BOLTON

(BY OUR OWN CORRESPONDENT.)

The owner of the Ideal Picture Hall, Mr. Harold Cross, is certainly of a persevering nature. Six times a music licence had been applied for in respect of his premises, and the culminating stage was reached when, at the resumed general licensing sessions, a lengthy discussion was heard on the subject. The licence had been opposed in the past on behalf of the Chief Constable, who now withdrew his opposition. The licence was eventually granted. —At the same sitting it was pointed out that the term "dancing" would be struck out of all cinema music licences, and that the only singing allowed would be in conjunction with, and not in any way separate from, the projections.—The Picture Hall, Fletcher Street, and the Picturedrome, Tongemoor Road, were granted new music licences, and Mr. F. S. Hampson made application to erect a picture palace at the junction of Mount Street and Merrick Street, which was agreed to.

"The Girl From School" and "For Her Government" were the star attractions at the Electric Theatre. Mr. Sutton arranges some really fine programmes. "Chivalry Days" was a really clever study, and met with a great reception, as also did "Luella's Love Story." "The British Army" film is booked for the present week.

Captain G. B. Row, of the Gem Picturedrome, had booked an excellent programme last week. "The Flames of Vengeance" and "Heartbroken Shep" were the dramas, and a pleasing comedy, "Sally Scraggs, Housemaid," with other humorous films, made up a good entertainment.

More Kinemacolor subjects at the Queen's Theatre have attracted large audiences. Especially good were "Winter Sports at Are, Sweden," "Choosing the Wallpaper" and "The Sandman." A drama, "Perils of the Sea," two Kinetophone subjects, and a Keystone comedy, "The Riot" made up a very attractive entertainment. Some excellent coloured scenes of the construction of the Panama Canal were featured later in the week. There were also the "Gem of India" and "Wilful Peggy" and "Our Baby."

Mr. E. Hart, of the Bee Hive, remarked to me last week that he had seldom booked a film which had attracted so many patrons as "Seven Months' Big Game Hunting," and the same story comes from Mr. Frank E. Spring, of the Princess' Cinema.—At the Rumworth Electric, "Nick Winter's Adventures" attracted large audiences, and "Sport of Fate" and "Temptation" were also on the programme.—"In the Coils of the Python" at the Paragon was backed up by many good things, and at Bury Road Picture Palace, "Dr. Goudron's System" and "Robinson Crusoe" were the attractions.

The Queen's Theatre, Bradsawgate, is the only picture hall in Bolton to which a café is attached, and this is contained in a balcony. Mr. Wright explained to me on Friday that the "Panama Canal" picture had proved a great success, and that Kinemacolor was one of the best things he has introduced to Bolton.



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EDINBURGH JOTTINGS.

(BY OUR OWN CORRESPONDENT.)

Much interest was evinced here in the Glasgow Cinematograph Exhibition last week, and many picture patrons, as well as officials, visited it from Edinburgh during its course.

It was a surprise to me the other day to learn that Mr. Hubert Bartlett, the well-known and popular manager of the Cinema House, Nicolson Street, had resigned, and transferred his services to the King's Cinema, Home Street, as general manager. This beautiful new hall is the first venture of the Edinburgh and District Cinematograph Theatres, Limited, who are to open a number in and around Edinburgh.

The fare last week at the various picture houses was satisfactory and very attractive. With so many picture houses in town, it is the aim of each of the managers to provide "the best," with the result that the public benefits.

In answer to a popular desire, the La Scala, managed by Mr. Jack Nicoll, last week inaugurated variety turns as an adjunct to their bill. Two turns were provided, each appearing twice nightly, but the theatre will be run continuously from 6.30 to 11 p.m.

Chatting with Mr. Hector Pearce, general manager of the Haymarket Picture House circuit, I find he is busy, both here and at Kirkcaldy. The latter hall is managed by Mr. T. S. Mackay, formerly of the Olympia, Edinburgh.

Mr. W. D. Lindsay, late of the Olympia, Stirling, has been appointed by Mr. Farquhar, of Burntisland, as manager of the St. Bernard's Theatre, Stockbridge, Edinburgh.

Admirers of Mr. John Henry Cooke had the opportunity on Monday of contributing towards the fund which is being raised to assist the veteran ringmaster. The directors of the Salon Picture House arranged a benefit performance for that day, and a special programme of pictures and variety turns was given. Tickets for the performance were disposed of rapidly, and a generous response was made. The public fund, of which Mr. Peter L. Howat, manager of the King's Theatre, is secretary, already amounts to about £600, and, with the Salon benefit, and the big matinée at the King's Theatre, it is hoped that the fund will exceed the £1,000.

A site for a new picture house at Tranent has been secured by Mr. Wallace. The site comprises the old post-office, three dwelling houses, and a stretch of land behind. The new theatre will be most up to date, and the main entrance will be from the High Street.

A case rather interesting to proprietors was decided in the Edinburgh Court of Session recently. Mr. John Paul Macdonald sued Messrs. Fyfe, Wilson and Co., electrical engineers, Glasgow, for £105 12s. for breach of contract. Mr. Macdonald is lessee of the Drill Hall Picture Palace, Loanhead, Midlothian, and entered into a contract with defenders for the hire of certain electrical plant. The machinery was to be delivered on August 22, 1913, on which day the pursuer paid the first instalment of hire, but the machines did not come to hand. A temporary set was forwarded by defenders, but the complete set did not come to hand until September 10th. The Lord Ordinary explained that the parties contracted for the delivery of the plant on August 22nd, and as the defenders did not deliver on that date they had broken their contract. He accordingly allowed a proof as to the amount of damages due to Mr. Macdonald.

PICTURES IN BRADFORD.

(FROM OUR OWN CORRESPONDENT.)

The New Century Company, who hold exclusive rights for the use of the Kinetophone in the West-Riding, have now introduced the instrument into their programmes at St. George's Hall, Bradford. The new feature proved an instantaneous success. "Quo Vadis?" paid a return visit to this great hall, and the interest in this classic subject was no less marked than on the occasion of its first appearance in the city.—At the Theatre de Luxe, Mr. H. Leacey is finding the little fan programmes a handy and popular feature, and they are well stocked with advertisements. The subtle appeal of child life in distress was found strongly in Mr. Leacey's fare, when he showed "Three Little Orphans" and "Fortune's Turn."—"The Three Musketeers," as was only natural, was an immense draw for Mr. Clayton at the Picture House, Town Hall Square, and "Out of the Dark" was another valuable item.—"The Battle of Elderbush Gulch" was the star picture at the Picturedrome. Mr. Hamilton has inaugurated a most attractive amateur cinema-acting competition. This is the second contest of this kind at the Picturedrome, the difference on this occasion being that the competitors perform in couples—lady and gentleman—instead of single individuals. Mr. Hamilton is proud to be able to report that the first and second prize winners in the first competition, some weeks ago, were quickly engaged by a film producing company, and are still thus employed.—"Fortune's Turn" was prominent in the programme at the Oak Lane Cinema, where Mr. Frank Bentz was also showing "A Messenger of Discord" with success. "The Trap" and "Romance of the Rail" were received with keen appreciation.—At the Hippodrome, where Mr. G. B. Mozley's geniality helps to fill the vastness of the big hall, "Nick Winter and the Lost Prince" reintroduced the famous cinema detective in a district where this character is exceedingly popular. "Shattered Lives" was the feature of the second half. Mr. Mozley runs special children's matinées on Saturdays, with pantomime programmes.—Nick Winter appeared also at the Coventry Hall, where Mr. H. Coe showed him in "Nick Winter and the Kidnappers."—At the Elite Picture House, Messrs. Anderton and Rawnsley, who have joint charge of the management, topped the bill with "When the Earth Trembled" and "Our Navy." An occasional vaudeville item is included at this hall.—At the Temperance Hall, Mr. Smith Lord, with all the weight of Hibbert's Pictures, Limited, headquarters at hand on the premises, is blessed with unique opportunities of supply, and "The Child Detective" was his principal feature.—"A Fight for Fortune," embodying, as it does, sensational adventure by almost every modern means of travel, gave just the depth of excitement which goes down excellently at Mr. Boocock's Grand Picture House, in Manchester Road.—"The Life of a Mother" was a notable success at the King's Hall, where Mr. H. Butler knows how to please his working class audiences.—"A Fight for Fortune," featuring Detective Hayes, caught on well at the Queen's Hall.—At the Towers Hall, Mr. Tom Cross continues to run first-class programmes.

At Shipley, the management of the Queen's Palace have opened another season of short stage plays, by the Royal Stock Company, but Mr. Ralph Illingworth is still including pictures in the programme.—At the Prince's Hall, "Ashes" and "No Quarter" were Mr. Frank H. Fortune's features.—The cosy little Pavilion de Luxe, in Kirkgate, is a venue of attraction, where Mr. Frederick Siegel puts on the best possible fare.

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Picture Pars from Sheffield.

(BY OUR OWN CORRESPONDENT.)

At the Lyceum Theatre (Sheffield's premier theatrical house), the film version of Wagner's masterpiece, "Parsifal," was submitted, aided by selections from the great composer's works, by the Yorkshire Symphony Orchestra.

It is extremely regrettable that the excellent fare provided should have been patronised so poorly, and I venture to say the prices of admission accounted for the small attendances. No doubt, had "Parsifal" been shown at any of the principal cinema houses, the film would have been awarded its full merits.

The Heeley Coliseum, under the management of Mr. Herbert Bushell, is making good headway. A particular feature of this show is the splendid orchestra which has been installed, the organ being a marked asset to the good musical fare provided, and the manager, who is a musician of no mean ability, may feel satisfied that his efforts are meeting with keen appreciation by his patrons. The Eclair Exclusives "The Four Million Pounds Dowry" was the chief attraction.

The Kinetophone is going strong at the Cinema House, where Mr. Dickinson, who controls affairs, is drawing splendid houses with the excellent programmes submitted. Amongst the chief items for last week were "Queen's Love," "Convict 113," "When Light Comes Back," and "Hidden Fires." There is no doubt that, judging by the long queues often seen outside awaiting admission to this house, continuous performances are a marked success here. The management's next venture may be a restaurant in the very large basement of this theatre, and if the prices and fare are as popular as in their café, then it can be assured a huge success.

Sheffield continues to well support the Picture Palace, Union Street, and Mr. Leonard Shaw, the manager is deserving of all the patronage he receives. Amongst the films shown last week was "Napoleon," which worthily upheld the reputation of this show.

During a lecture at Wath recently on "Defects and Curiosities of the Vision," the lecturer, Professor W. Stirling, of Owen's College, Manchester, made strong references to picture palaces, and condemned the insanitary conditions of some of those places.

Empty houses are a rare sight at the Theatre Royal, Attercliffe, which, through the managership of Mr. W. Bryan, has been made one of the biggest financial successes in the district. Although this hall is in a working-class locality, and the prices of admission low, the programmes submitted are really great. Last week, "The Speckled Band" was the principal feature.

The North British Animated Pictures are now no more, and the efforts of Mr. Bushell to make this hall a success have ended in failure. The one and only reason for this was "Closed Dates," which the Sheffield Music Hall Company, Limited (the proprietors of the hall), would not consent to delete in

the contract. The "booming" of reopening after a closed date is a very expensive and arduous task. Deepest sympathy should be tendered to Mr. Bushell on his wasted efforts, and it is to be hoped his work at the Heeley Coliseum will meet with richly merited success.

Mr. F. W. Holmes, the manager of the Tivoli, has an excellent variety and picture programme, which one can enjoy in comfortable surroundings. The proprietors of this hall are allowing Mr. Holmes a clear field for his talents for control, and he is taking full advantage of this, and is well in the running for his theatre to be one of the most popular places of entertainment in this town. "The Angel of Home" was the chief film for last week.

Mr. T. Earp Summerfield has been presenting "The Iron Fist" at the Crookes Picture Palace, and business at this house continues to be of the best. The Synfonium selections are being greatly appreciated.

At the Unity Picture Palace, business seems to improve every week, the fare provided being extremely good. For last week, Mr. Bramwell, the able manager, secured "The Hounds of the Under world."

The Oxford Picture Palace, although only opened a few weeks ago, has gained considerable popularity, and Mr. Lacy Lynne, who holds the reins of management at this hall is well satisfied with the business done. "Asta Neilsen, Suffragette," was the star attraction for last week.

The only house in Rotherham with a continuous performance is the Pavilion, under the management of Mr. James Clavel, and, judging by the few empty seats, the entertainment is very popular. "The Club Raiders" was the principal attraction for last week, and was supported by a good all-round programme.

Mrs. Morgan of the Albert Hall, Rotherham, is featuring the reissue of "Notre Dame De Paris." The programmes submitted are good, and the management's efforts in this direction are being rewarded by crowded houses.

Parkgate, a village near Rotherham, possesses a picture palace, The Electric Theatre, and the populace being within easy reach of this hall, regularly accords its patronage. Mr. E. C. Clayton is projecting some good things, amongst which has been "Fight for Fortune."

At the Princess Theatre, Rawmarsh, the exclusive rights of "War" were obtained by Mr. J. B. Hough last week, and full houses were the order of the day.

Mr. Travers, the manager of the Premier Palace, Kimberworth, has been featuring some remarkably good programmes lately, which have given his patrons considerable satisfaction, and, incidentally, had a pleasing effect on his pay-box. The star feature for last week was "Satan's Castle," good business being done.

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ECHOES FROM EXETER.

(FROM OUR OWN CORRESPONDENT.)

Mr. Robert G. Butler, the enterprising manager of the Empire Theatre, informed me the other day that he has booked some very special attractions for the next month or so. The great Army film, which has aroused so much interest, has been secured, and will be shown exclusively. Exeter being a garrison town, without doubt the film will create much interest among the "regulars." "Antony and Cleopatra" will also be screened in the near future. Large crowds viewed "Alone in the Jungle" last week. The excellent programme provided on Wednesday, Thursday and Friday was responsible for full houses, and as a result the fund which is being raised for the benefit of the widows and orphans of the victims of the A 7 submarine disaster will benefit to a considerable extent.

When I visited the City Palace there was a good house following with interest "The Hand that Condemns," and Mr. Harol Mock told me that he had been extremely well patronised throughout the week. The essay competitions, a favourite feature, is still going strong, and is most interesting and instructive to the young students.

"Quo Vadis?" was the principal attraction at the Palladium recently, and it was astonishing to notice the number who desired to renew acquaintance with the film, which created a deep impression when first screened at Exeter.

The Franklin is noted for its clear and distinct pictures, and the varied programmes, which include a good sprinkling of Westerns, are always enjoyed by patrons.

NEWS FROM HERTS.

(FROM OUR OWN CORRESPONDENT.)

Notable pictures are always being offered to the public of Hitchin, who welcome with every appreciation the enterprise displayed by Mr. L. G. Parry. "Between Man and Beast" and "When the Earth Trembled" both drew big houses, while the latter film was also on the list of attractions at the Barnet Cinema Palace, as well as "The Battle of Elderbush Gulch."

At Berkhamsted Picture Playhouse the all-round quality of the films is an irresistible attraction. Here I found that "The Midnight Message" and "The Call" had been shown to full houses. In the neighbouring town of Hemel Hempstead, at the Princess's Theatre, "The Bells of Death" and "The Plot of India's Hillmen" were strikingly successful features of the week. The blend of picture and variety at the Gem Picture Palace, Tring, has proved in every way successful in this town, the inhabitants of which evidently appreciate the efforts made for their entertainment. A novel excursion scheme for children is being announced.

The fine film, "Victory of Death," has been shown at three picture theatres in Herts recently. It was received everywhere with unbounded enthusiasm. At the Ware Picture Hall, the Baldock Cinema, and the People's Electric Theatre, Hertford, the film was shown to packed houses. "The Battle of Gettysburg" still continues to rage in the county, the latest hall to show it being the Hoddesdon Cinema. Sherlock Holmes, in "Silver Blaze," was the event of the week at Harpenden White Palace, and at the St. Albans Cinema "The Marriage of Figaro," played by the Md. Nitouche company, and "In the Midst of the Jungle" brought gratifying results to the proprietors.

BIRMINGHAM BRIEFS.

(BY OUR OWN CORRESPONDENT.)

A visit to the Highgate Picture Theatre, Darwin Street, under the management of Mr. Tom Clamp, found business good, "In the Midst of the Jungle" once again asserting its due in the shape of full houses. Mr. Clamp had "When the Earth Trembled" starred for the first part of last week, together with "Grandad."

Mr. Perci Dale, on behalf of the G.C.A., Limited, gave a Trade show of "Betrothed" at the Masonic Hall, New Street, recently, when a good attendance was witnessed.

NEW OPENINGS.—Mr. Bryant has opened up a Birmingham centre for Cross's, Limited, in John Bright Street. I hope to give further particulars of this next week. At 82, Hill Street, in an admirable position, easily accessible to trams and trains, I found Mr. Ronald Malcom very comfortably housed for the Kine Trading Company, Limited. Mr. Malcom is losing no time in getting things shipshape, and some of the popular brands he will be pushing here include "Sealed Orders," which has already been well booked up, "Kissing Cup," "Shadows," and "Will Evans Harnessing a Horse." I wish Mr. Malcom every success here, and hope to be able to announce further particulars. A projection room is being prepared with all speed.

At the general annual meeting of the Birmingham Licensing Committee some thirty cinema licences were objected to, chiefly, it is believed, on the grounds of the duplicate lighting question, particulars of which have appeared under a full report of the proceedings. The application for Sunday opening was postponed, together with many other matters, until March 12th.

PENPOINTS FROM PORTSMOUTH.

(FROM OUR OWN CORRESPONDENT.)

Sir A. Conan Doyle, once a practising doctor at Southsea, is revisiting old friends by deputy just now. The first of the Sherlock Holmes series of pictures, "The Speckled Band," was shown at the Apollo with great success for the second half of last week, and the current programme led off with "The House of Temperley" (Rodney Stone), which the management acclaim as "The finest picture ever shown—even at the Apollo!"

"Zoe, or a Woman's Last Card" and "The Speckled Band" stood out prominently in the current programme of the Copnor Theatre.—At the Paragon, "The Intriguers," "The Lighthouse Prisoners" and "Her Second Chance" have been satisfying the many patrons.—The exclusive, "Nero, or the Burning of Rome," "The Two Ranchmen" and "Cross of Gold" are Mr. Pannell's recent trumps at the Globe.—The coloured Pathé films, "Lorenzo" and "Buster to the Rescue" did well at the last "session" of the week-end house, the Pavilion.

Mr. W. Keast has been giving visitors to the Bijou what they want with "Jack Sheppard, Highwayman," and "From the Emerald Isle." At his other house, the Gaiety, "From Dancer to Duchess" and "The Dare-Devil" have been doing well.—What with the exclusive, "The Equestrian" and "Prince of Evil," "Queen's Jewels," and "The Four Dare-Devs," habitués of the Eastney Theatre have been given no cause of complaint.

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OLDHAM NOTES.

(FROM OUR OWN CORRESPONDENT.)

When I called at the Imperial, I was agreeably surprised to find Mr. Tom Humphries in charge of affairs. Since he had perforce to leave the Osborne through the latter failing, Mr. Humphries, who is a comedian of no mean order, has been working the halls. It would have been unfortunate if he had been lost to Oldham, for he has such a host of friends in the town. Good business is being done. "Love Makes Amends" and "The Blue or Grey" were his top-liners, superseded on Thursday by "Fight for a Fortune."

Two fine sea stories constitute the principal fare at the King's in "Perils of the Sea," a Kalem production, and "The Sea Dog." Two splendid items, "Jack's Joke" and "Singing Society" were given on the Kinetophone. In the latter, some fine singing is heard, and the remarkable synchronisation was noticed in the tearing of a book, the actual "rip" being distinctly heard all over the hall. Mr. Nield informed me his coming programme included "Maria Marten, or the Mystery of the Red Barn."

One of the best programmes yet seen at the Palladium was on view last week; "In the Sultan's Power" is a fine dramatic subject. Other items included "Breed of the West," "What Her Diary Told." Mr. Watson informs me that changing his programme twice weekly has made a wonderful difference to the takings, business being good.

There was an excellent programme at the Empire where "The Trap," a fine Vitagraph production, "Over the Crib," "Saved by a Dream" and "Mother's Boy," a Keystone comedy, and last, but not least, "Our Baby," showing the youngest baby actor yet screened were shown. Manager Gaston delighted his patrons with his singing of "Laugh and Let the Clouds Roll By."

At the Colosseum, a good variety and picture programme did great business. "The Call of the Blood," "Bloomer and Lea, Soldiers," comedy, and "A Friend and His Friends" were all good. At the Gem, "Flames of Vengeance," "Cry of the Blood" were included in a strong programme. The Popular was not behind with a telling programme, changing thrice weekly with the following as chief pictures: "The White Lie," "Mystery of Jack Hilton," "Hard Cash" and "Next Generation."

At the Middleton Licensing Sessions, an application was made on behalf of the Picture Palace for a music and dancing license, so that they could introduce variety turns. Mr. Baines applied for a music licence for the Gem Picture Palace, and Mr. Innerfield for the Victoria.

The Chairman of the Bench said they wanted the pictures to be the main thing at the picture shows. They did not want them to get into music-halls under the existing licences, and yet they did not want to be hard but to recognise that a little singing was a relief, and they had decided to grant full licences to all three places for music, singing and dancing. They, however wanted singing and dancing to be limited to fifteen minutes during any one performance, and would prefer that dancing be only incidental to the song.

At the Picturedrome, Uppermill, business is good; with "The Riddle of the Tin Soldier," "The Carpenter," "The Master Crook" and "The Cattle Thief's Escape," the patrons have plenty of variety.

PICTURES IN IRELAND.

By "PADDY."

A new company, styled Irish National Picture Palaces, Limited, will be incorporated in the near future. It is proposed to erect no less than ten picture theatres in different parts of Ireland. Cork, Carlow, Mullingar, New Ross, and Thurles figure in the list, and these are all towns of considerable importance. The principal theatre owned by the company will, however, be in Dublin, and is to be erected on the site of the premises in Watling Street recently occupied by the Phoenix Brewery. This theatre will hold approximately 1,200, and will be a palatial structure in every sense of the word. The decorations are to be on a lavish scale, and a sumptuous balcony erected, together with a café lounge. In this the papers may be read, and patrons partake of refreshment. The district in which the theatre is proposed to be built is not at present equipped with a picture house, and the population of the surrounding locality is upwards of 40,000. I shall have more to say in subsequent notes of this venture, which I heartily wish the best of success.

Ballymena is quite a thriving Northern town, and I am sure that the company lately registered—Ballymena Picture Palace, Limited—will enjoy a considerable amount of success. The capital is £2,000.

Mr. Cathal McGarvey, of the Phoenix Picture Palace, Dublin, recently held a free view of a programme of educational films, to which all those interested in educational cinematography were heartily invited to be present. This fine theatre, under Mr. McGarvey's capable and energetic management, has become a big success, and the programmes always reach a high-water mark of excellence. Recent films screened included a two-reel drama by the famous Essanay Company, featuring Mr. "Jack" Anderson. "The Test," a two-reel Vitagraph, was also screened, and as is usual with all Vitagraph film studies, was very popularly received.

At the Assembly Rooms Picturedrome in Cork recently, Mr. Alex. McEwan featured the remarkable film of F. Marion Crawford's play, "A Cigarette Maker's Romance." Mr. Martin Harvey, who enacted the title role, is familiar to Cork theatre audiences, and therefore it is little wonder that Mr. McEwan enjoyed a "bumper" week. This fine film was capably backed up by a good programme of well-chosen films.

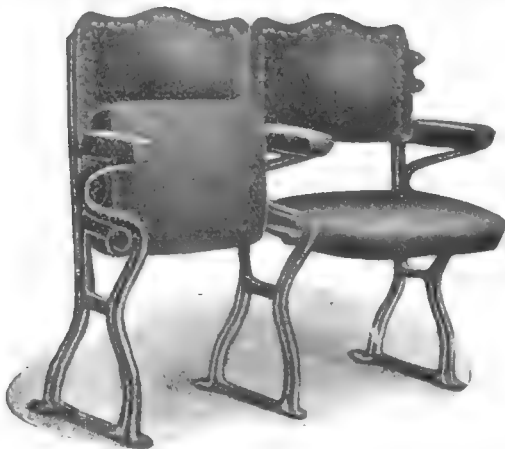
Mr. Ernest Jameson had an especially fine programme at the Rotunda the last time I dropped in to spend a few idle moments in this palace of delight. Perhaps the pick of the bunch was "The Rustler's Daughter," the feats of horsemanship being exceedingly fine. Keystone comedies are always mirth-provoking, but I think "Their Husbands" was about the best effort of this company I have witnessed for a good while. A very absorbing drama, and one which I noticed was watched with absorbing interest, was "The Closed Door." I would like to congratulate Mr. Ernest Jameson on the manner the films are screened at the Rotunda, and also the Irish ladies' orchestra for their fine selections of music.

The Kelvin, in Belfast, always succeeds in doing a roaring business, no matter what the season of the year, and last week was no exception. Mr. Henry Pulling always has an exceptionally good programme, and, moreover, he rehearses all the films before shown to the public. In this way he can eliminate any objectionable subject, and it also gives his pianist a splendid chance to prepare special music, and that is what the music at this house always is—"Special."

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PICTURES IN LEEDS.

(FROM OUR OWN CORRESPONDENT.)

The Corporation Watch Committee has agreed to plans for seating and other alterations at the Harehills Picture House, by the Harehills Amusement Company, Limited.—Plans submitted to the Watch Committee by Messrs. Goss and Hodgson for the conversion of a warehouse in Mill Street, Richmond Road, into a picture house, were adjourned for the purpose of a visit.—The licence of the Alexandra Picture Theatre has been transferred from Mr. Philip Peres to Mrs. Bertha Peres.—The licence for music, stage dancing, and cinematograph entertainments at the White Swan Music-hall has been transferred from Mr. George Arthur Wood to Mr. John Woodthorp Stead. A licence for stage plays has also been granted.

The Watch Committee has resolved that a charge of 10s. 6d. per annum be made for the instruction of firemen attached to picture halls.

A recent Pathé Frères' Trade show was for the introduction of "In the Grip of a Villain," and the production "took on" with the zest which usually attends Pathé doings here.—"His Choice" is a new Herkomer product, being introduced by the New Century Film Service, Limited, and has the advantage, apart from its intrinsic merits, of having been produced in England.

At the Grand Assembly Rooms in Briggate, Mr. Hogton is still scoring with the Kinetophone. "Her Redemption" and "Musical Blacksmiths" went down very well in the new style. In silent pictures, perhaps, the pick of the programmes was "No Quarter." Mr. Hogton had a really classical week, having screened "Quo Vadis?" "Antony and Cleopatra," and "The Last Days of Pompeii," and the prison scene from "Faust," on the Kinetophone, all in six days.—It was not to be expected that the British Army Film would be long on the market before Mr. Hill would be showing it at the Picture House, and he will very shortly do so. "In Peril of the Law," "Walrus Hunting in Joseph Land," and "The Next Generation" have been very successful.—At the Coliseum, Mr. H. Broughton put at the top of the bill, "Satan's Castle," but "The Price of Victory" came a close second. A Sherlock Holmes drama was reintroduced in the second-half programme in "The Musgrave Ritual."—"Satan's Castle" also appeared with success at the Theatre de Luxe, in Kirkgate. Mr. Davies, too, seems to have had the detective fancy lately. "The Child Detective" was a valuable attraction, and the succeeding programme included Detective Hayes in "A Fight for Fortune."—Mr. Rogerson, in showing "The Clod," selected a subject that might, with advantage, be used by the Peace Party.—At the Harehills Picture House, "The Secret of Adrianople" drew big houses. "The Empty Cot" was also sufficient to make a very full pay-box.—"In the Midst of the Jungle" was a fine star picture at the Headingley Picture House. Messrs Owen and Brookes have scored a distinct success with their neat little fan programmes. "The Empty Cot" was also screened here, and other programmes in-

cluded "The Green Eye of the Yellow God."—Mr. H. Pemberton, who has assumed entire control of the Hunslet Alhambra, has introduced a novel and successful method of creating further interest among patrons, by mixing amongst them freely and giving them the opportunity of selecting the music to be played by the orchestra.—"In the Midst of the Jungle" has run with success at the Malvern Picture House, at Beeston, where "A Prisoner of the Harem" was also featured.—At the Newtown Picture Palace, "The Terrors of Russia" was a film of particular appeal to district picture-goers, who are largely Jews.—"His Choice" was also shown by Mr. Cunningham at the Woodhouse Street Picture House.—At the Armley Picture Hall, Mr. Chas. P. Metcalfe is continuing, with great success, his policy of big exclusives for complete weeks. "Seven Months' Big Game Hunting in Central Africa" came under this category.—At the Pictodrome, Wortley Road, Mr. J. Smart featured "Meshes of Fate," "A Prisoner of the Harem," and "The Iron Trail." "The Seed of the Fathers" also made a striking appeal.—At the Palace Picture Hall, Stanningley Road, the second of "Our Navy" series was a top-liner, and "Shattered Lives" took well.—"The Black Gang," "The Haunted House" and "His Choice," went down with good results at the Crown Electric Theatre, Oldfield Lane, where Mr. Edwin Moorhouse holds the reins.

MOVEMENTS AT MORECAMBE.

The rumour of a new picture palace for Morecambe is not quite correct. The new erection is to be another *al fresco* pavilion, near the Midland Station. Whether or not the place will be made suitable for the obtaining of a cinema licence is doubtful. I learn that in the coming season daylight pictures are to be a feature at Scarborough.

The Alhambra Palace was recently purchased by Mr. Wm. Henry Pickles, of Morecambe. It is understood that the new purchase is on behalf of a syndicate of Bradford men. The Alhambra is one of the finest entertainment houses in the North of England. It was opened in 1900, and in 1909 was the first hall to run regular entertainments throughout the winter season. The place has developed into a huge success since the introduction of the pictures, and though the purchase price is not disclosed, the recent sale is understood to be the biggest property deal in Morecambe since the magnificent Winter Gardens came into the hands of Messrs. W. H. Broadhead and Son in 1908. In addition to the large and ornately designed theatre, the Alhambra buildings include market, shop, office and restaurant property, and the rent roll is close upon £2,000 a year. Recently, "The Gambler's Penalty" was seen, whilst "Sixty Years a Queen" was shown later to great audiences. This film was shown for one Sunday night at Christmas, and the rush was so great that many had to be turned away, and the picture was promptly rebooked.

At the Winter Gardens, which has gained great popularity under the management of Mr. A. H. Read, "When the Earth Trembled" was a recent feature film, and was responsible for magnificent business.

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most popular dramatic releases. The excellent drawing and full colours, used with discrimination, should render this poster one which will attract attention wherever displayed, and which is, moreover, backed up by an undoubtedly good feature.

SURREY NOTES.

(FROM OUR OWN CORRESPONDENT.)

Commendable enterprise has been displayed by Mr. Hurst, proprietor of the King's Palace at Wimbledon, in procuring the £40,000 film "Antony and Cleopatra," as shown at the Queen's Hall. This is the first time this splendid film has been shown in this district. The film was well advertised in the local Press, and on the hoardings all over the district. Notwithstanding the fact that the management had deemed it necessary to double the usual prices to all parts of the house, the Palace has been well filled at both the evening "houses" in spite of big rival attractions. "Antony and Cleopatra" was shown four times daily, and big business was done during the week. The film is certainly one of the best I have seen, and rivals in interest and magnificence of staging the famous "Quo Vadis?" I was pleased to see that Mr. Hurst is in evidence again, having recovered from his recent illness.

Mr. Watt, the genial manager of the Cinem Palace at Kingston is ever ready to display enterprise by having special films taken of local events, and in the procuring of these he always receives the ready assistance of those intimately concerned. His film of the local police sports proved very popular, not only with the members of the Force but with the general public. Superintendent Robinson came specially down from Wandsworth to see it, and when the film was transferred to the Wandsworth house of the company's circuit, Superintendent Robinson had a special notice displayed in the police station there, directing the men's attention to it. Then his special film of the visit of the Duchess of Albany to the training-brig *Stedfast*, anchored in the river off the Queen's Promenade, attracted many public men to the Cinem Palace, including the Mayor of the borough, who, on that particular occasion, made his first acquaintance with a picture theatre, and was greatly pleased with all he saw. Several of the Town Councillors followed his example. The boys of the training-brig made a special visit, in charge of their officer, on a Saturday afternoon, and were entertained to a liberal tea by the management.

ROUND CAMBRIDGE CINEMAS.

(FROM OUR OWN CORRESPONDENT.)

The Picture Playhouse is continuing to please large audiences. Last week Mr. Adrian P. Jordan had an attractive topline in "When the Earth Trembled," this being supported by "In the Midst of the Jungle."

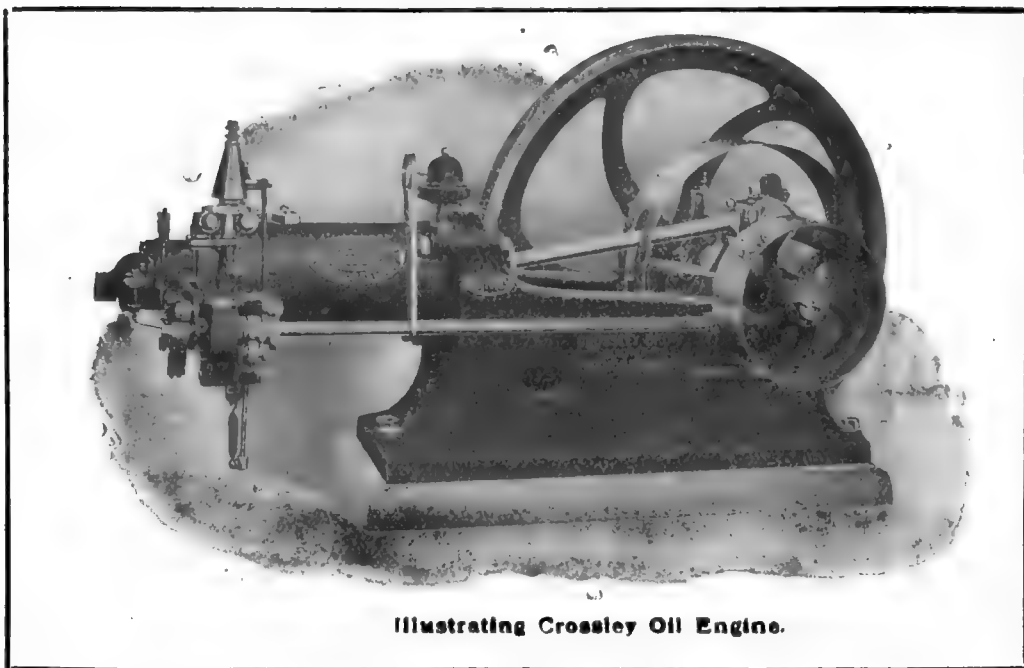
The interesting programme presented at the Electric Theatre again drew large houses. This cosy central cinema, under the general management of Mr. Adrian P. Jordan, has become a popular resort. The latest news in picture form was a feature of the bill, and "Pathé's Gazette" presents the topical matter. Mr. A. S. Lauder is the pianist at this theatre, and his selections are greatly appreciated by all.

At the Alexandra Hall exceedingly good business is being done. The feature last week was "The Pirate's Daughter." Other good films included "A Temporary Truce" and "Saved from the Torrent."

The manager of the Empire, Mr. Fred W. Hawkins, has fallen into line with other exhibitors by running a continuous performance. His two star pictures recently were "Taming of the Shrew" and "The Smugglers of Bellevigne. Last week he was screening successfully "Paulette's Necklace" and "The Feudists." The excellent orchestra is under the baton of Mr. F. H. Davis.

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SUNDERLAND AND WEARSIDE SIDELIGHTS.

(BY OUR OWN CORRESPONDENT.)

I mentioned, lately, that Mr. James Bainton had retired from the Electric Theatre at South Shields, and now I learn that he has been entrusted with the management of the King's, which reopened recently, after extensive renovations. "At Shiloh," a fine war drama, and "Daddy's Soldier Boy" drew old patrons back again, and many more in addition.

In that famous South Durham shipping centre, West Hartlepool, films and variety displaced musical comedy at the Empire, when "The Trap," "A Message of Discord," and "One Round O'Brien comes Back Again," were the principal pictures, with "The King of the Air" as an extra on the Wednesday. Mr. Walter E. Pearcey, late of Sunderland, has, by the bye, just become assistant manager here.

Long exclusives are the feature of the programmes at the Empire at Shotton Colliery, Mr. Edward Craig having found the miners prefer these to the shorter films.

Under the *régime* of Mr. George Downing, the Cambridge, at South Hetton, is showing decided vitality. The old schools at this village are, I hear, to be adapted for a picture hall.

Mr. Barton is making the Hetton Colliery Empire into a convincing success.

The Invicta Hall, at Seaham Harbour, scored recently with "Younita" and "The Lost Millionaire."

Huge queues stood outside the Palace Theatre recently when "In the Hands of London Crooks," Barker's sensational drama, which had been exclusively booked, showed its drawing powers all the week. Messrs. Hamilton contrasted the main picture with some splendid comedies. "When the Hurricane Bought the Lino" and "Tiny Tim's Practical Joke" proved most amusing.

Mr. Fred Hudspeth did well with "The Fruits of Vengeance" at the Theatre de Luxe. "Two Sea Dogs" was also exclusively filmed. That Mr. George Harcourt's orchestra acquitted itself as only well-trained and capably conducted musicians can do goes without saying.

At the Picture House, in High Street West, where there is never any lack of excellent entertainment, Mr. J. McColl several times found a difficulty in balancing the demand for seats with the capacity. The "Battle of Elderbush Gulch" was the recent feature, the exclusive rights of which had been secured. "The Sea's Recompense," "The Fatal Taxi-cab," and "The Anarchist" also stood out conspicuously. Mr. Jennings' orchestra was much in evidence, and was, as usual, highly appreciated.

An interested gathering of friends met at the offices of Mr. Jas. H. Tindle in the Empire Buildings recently, when that gentleman took the opportunity of presenting Mr. Thos. Adamson, his late secretary, with a gold watch, suitably inscribed, on behalf of himself, staff, and friends. In making the gift, Mr. Tindle spoke of Mr. Adamson's long and honourable association with the business, and heartily wished the recipient all good wishes and success in his new post as manager of the Queen's Hall Kinema in Bridge Street.

Patrons of the Avenue Theatre witnessed "By the Cross" recently. This fine feature was greatly appreciated, its general tone and the manner of its pre-

sentation attracting to the Avenue many not usually seen. The entertainment arranged by Mr. J. H. Tindle and Mr. Fred Sayers is invariably such a full and varied one that all new friends are likely to become regular visitors.

Messrs. Lough and Richardson run the Star and the Central Picture Halls with programmes that make paying business. Mr. Richardson has also taken over the Cinema in Silksworth Row, where Mr. Lavenue, the resident manager, found "When the Earth Trembled" and "A Spartan Father" two magnificent headliners.

"When the Earth Trembled" is proving one of the best things the smaller halls in Sunderland have ever touched. The Weardale Film Company is responsible for most of its bookings.

PLYMOUTH AND DISTRICT NOTES

(BY OUR OWN CORRESPONDENT.)

Mr. Percival, of the Picturedrome, Devonport, identified himself, like the majority of other managers, in supporting the A 7 Submarine Disaster Fund, and as a result of collections handed over seven guineas, a very excellent contribution. During the week the entertainment, which, by the way, was the last for some time to be devoted to pictures, the management having decided to stage dramatic plays weekly for the future, was of a very thrilling character, the leading film being in two parts, entitled "Sherlock Holmes and the Beryl Coronet." For the latter portion of the week "Truth Will Out" occupied the premier place, and it certainly merited it. It possesses a somewhat novel story, and anyone who fails to get sound enjoyment, coupled with moments of excitement, out of it would be a hard person to please. There were a number of other comedy and dramatic films of a pleasing character.

Mr. S. G. Boulwood, at the Electric Theatre, Devonport, made a splash with "Captain Kid, the King of Buccaneers," a tale of piracy on the seas of absorbing interest; and the Irish drama, "Kelly, from the Emerald Isle," with Barney Gilmore featured, made a marked impression upon the audience. In addition to other interesting and humorous films, the Maynards, in a comedy drawing-room act, added greatly to the pleasure of patrons.

At the local theatres last week the programmes were well up to the average, and generally speaking, the audiences were good. At the Theatre de Luxe, Mr. Knowles presented a "Kate Kirby Case." "The Substitute Stenographer" teemed with exciting incidents, and humorous element was well sustained by "Sleuths Unawares" and "Short-sighted Bloomer."

At the Theatre Elite, Plymouth, good business was recorded, Mr. Rundle having a well-selected list. "The Sheriff and the Rustler," "The Chieftain's Son," and "Supper for Three" were more than pleasing. In the middle of the week "The Mystery of the Silver Skull," a fine Vitagraph, was unfolded. The "Gau-mont Graphic" was, as usual, intensely interesting.

Mr. W. Linsdell, at his much patronised theatre, the Cinedrome, put on a very enjoyable series, the principal being "In the Coils of the Python."

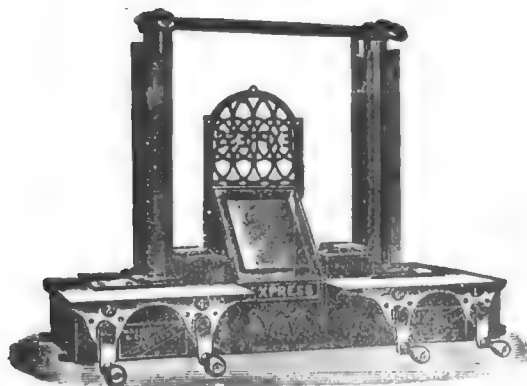
At the Tivoli, Devonport, Mr. Cecil Frost maintained his high reputation with the exclusive entitled "Cora." Another superb story was "The Stroke of the Phœbus Eight."

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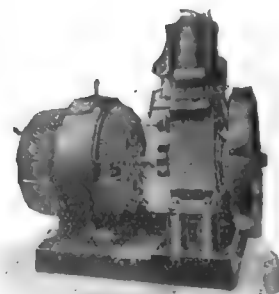
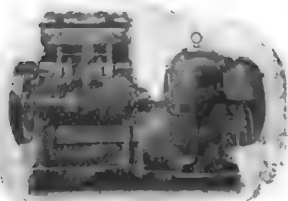
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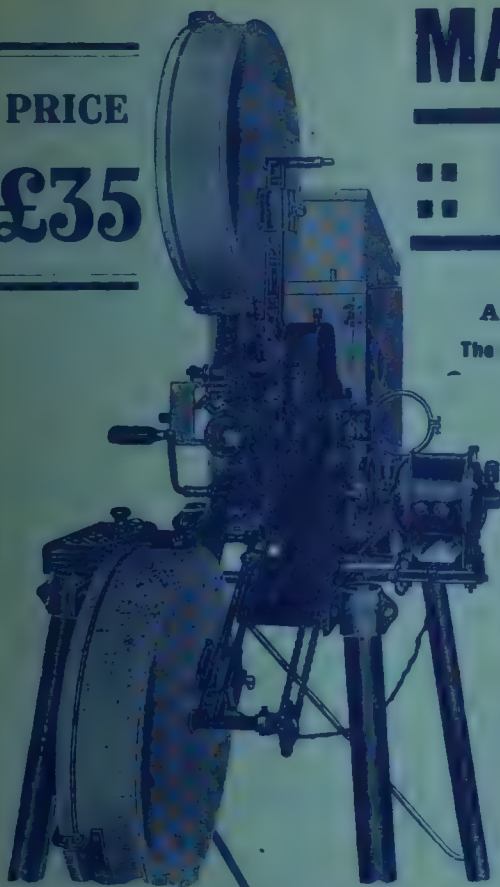
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The Return of Helen Redmond.—The husband of an actress dies, and his brothers take charge of the child. The drama centres round the heart struggles



of the mother and her renunciation of the little one until she has established herself in a new and better life. (March 12th. 2,080 ft.)

CLARENDON.

Speedy, the Telegraph Boy.—Speedy, the alert (?) has an inquiring mind, and his fixed gazes upon all he sees gets him into many troubles of a very surprising nature. (March 9th. 365 ft.)



CRICKS AND MARTIN.

A Double Exposure.—The hiding of a fiver won by a bet, and the attempts of both husband and wife to claim damages from the Pay Nil and Evadem Insurance Company, result in negations and recriminations. (March 12th. 560 ft.)

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The Bugle Call.—The first of a new series, in which a boy actor plays a clever part as the pet of the regiment. How, when the escort accompanying the coach which conveys his sister is attacked by Indians, he cleverly succeeds in crawling away, then blowing the call for help, is a fine incident in the drama. (March 9th. 975 ft.)

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In a Sea Garden.—An extraordinarily beautiful series, taken by Mr. F. B. ...ham at the famous museum of the Prince of Monaco. (March 9th. 600 ft.)

EXCENTRIC.

Two Tramps and an Oyster.—Story of a brilliant idea, no less than to make the bivalve "lay" pearls, like a pullet. Some curious happenings are noted ere the enterprising ones are robbed of their fortune. (March 9th. 633 ft.)

SPECIAL.

And Women Must Weep.—An appealing story of the sea and two sailor rivals. War breaks out, and one is reported dead. How the girl and her lover wait for a year out of respect, and how the other, Enoch Arden like, returns, enables a drama which ends with a generous resignation. (March 12th. 1,469 ft.)

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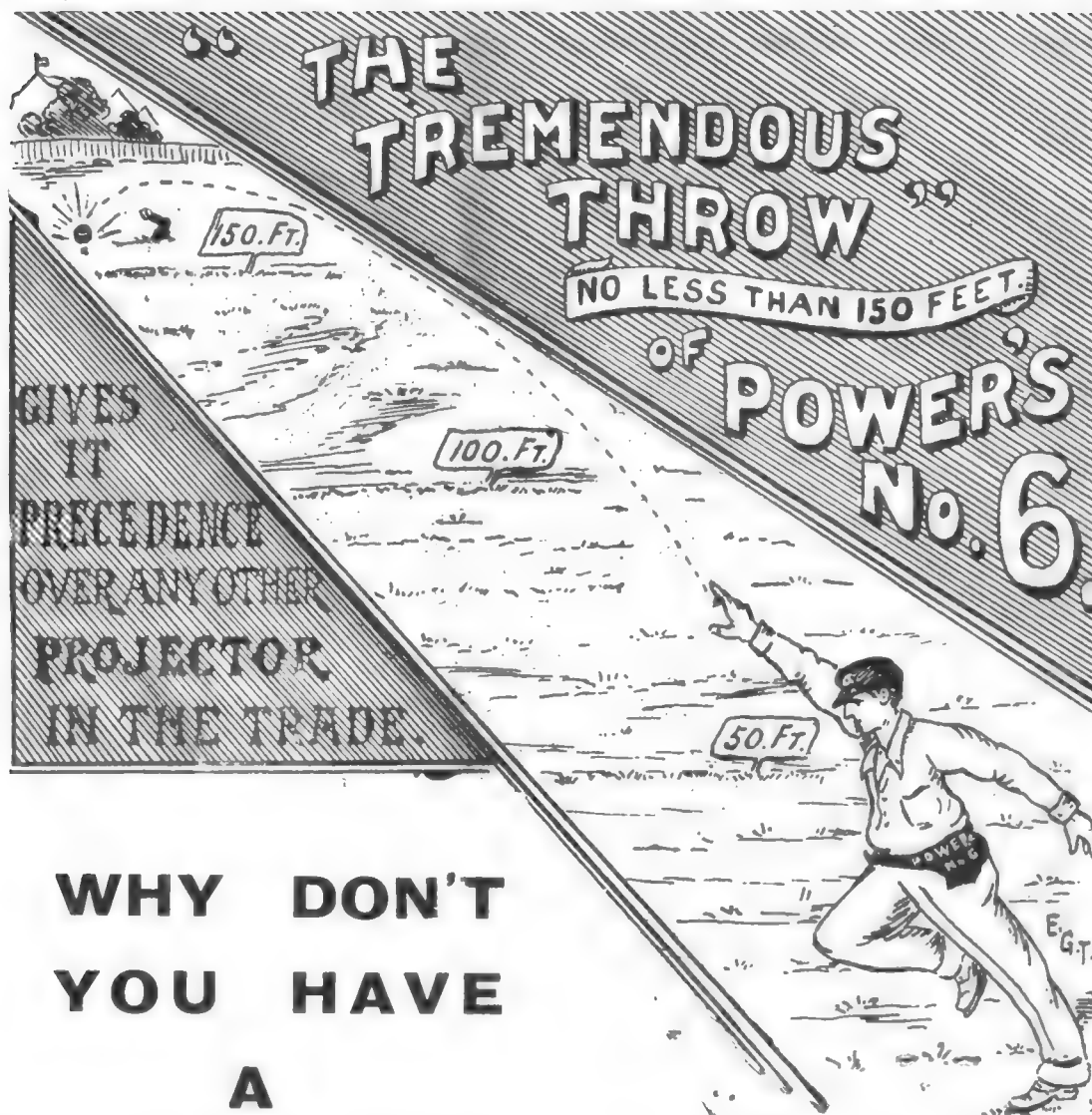
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The Lady in No. 23.—Comedy of life in a garrison town, adapted from the farce by Messrs. Gavault and Bourgain. The amours of the different grades lead to many amusing and complicated situations. (March 12th. 1,892 ft.)

A Night in the Chamber of Horrors.—Dramatic story, in Grand Guignol style, of the fearful result of a bet and an attempt to startle an already overwrought man. The chamber receives another subject, and a figure to its collection. (March 12th. 950 ft.)

AMERICAN STANDARD.

The Honour of Lady Beaumont.—Drama of Society, and the search, for the sake of an unscrupulous woman's whim, for her former lover. How he is found in the Far North-west, married and peaceful, and his narration of the thrilling events which decide him against a return, is splendidly portrayed. (March 9th. 1,975 ft.)



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The Double Cross.—The schemes of a bachelor to find "the girl" result in a photograph of a group. His housekeeper finds the photograph, and causes no end of trouble. Cross purposes are rampant until Cupid ends the comedy. (March 9th. 908 ft.)

SCIENTIA.

Balani and Mollusca.—Studies of life on the seashore, fascinating and beautiful, the various species being effectively illustrated. (March 9th. 328 ft.)

Chinese Customs.—The deeply rooted usages of an ancient race are seen in the use of chopsticks, the



native drama, the opium habit, and the quaint funeral ceremonies. (March 12th. 353 ft.)

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fine, manly ring pervades the tale, which deals with

The Stolen Plans.—Story of British Army life, and number eight of the British productions of the company. A



aviation and the scheming of a foreign spy to secure the plans for the new biplane. (March 9th. 1,040 ft.)

From Durban to Zululand.—The very progressive capital of Natal, with its fine parks and buildings, is seen, then we go inland and witness sights which include a great tribal dance, in which 2,000 warriors take part, a scene worthy of the pen of Dante. (March 9th. 460 ft.)

The Manicure Girl.—Learning that a designing mother favours the suit of Mr. Passay for her daughter's hand, the manicure girl effects a scheme which helps Jack and shows Passay in his true colours. (March 9th. 1,040 ft.)

Silas Marner.—Excellent presented filmic adaptation of George Eliot's masterpiece. This feature was specially reviewed in THE BIOSCOPE of January 29th, on p. 487. (March 12th. 2,040 ft.)

Greedy George.—The omnivorous boy, after "a real feed" of all manner of dainties (stolen sweets, all of 'em), has a dream which causes great alarm. His adventures in the land of giant goodies are most amusing. (March 12th. 500 ft.)

ESSANAY.



A Romance of the Hills.—A stranger comes between two sweethearts in a mining camp, but heartlessly leaves the girl for another. A reconciliation follows the return of the disillusioned girl to her lover. (March 9th. 984 ft.)

The Heart of the Law.—An escaped criminal, after years of search, is found to be a wealthy man by a detective. The pleadings of a child-revent the arrest, and a subsequent happening proves the man's innocence. (March 9th. 996 ft.)

Smithy's Grandma Party.—The professor, a physical culture man, with his assistant, invites some chorus girls to lunch, the butler being made up as "grandma." The fun is at its height when Mrs. Smith returns unexpectedly. (March 9th. 994 ft.)



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The Stigma.—Shipwrecked, a girl is saved by a young fisherman. She becomes his one thought; then it is discovered that she is a leper. When driven from the village, he elects to go with the girl, and even joins her in the final sacrifice. (March 12th. 1,953 ft.)

Broncho Billy's Squareness.—A locket, given out of gratitude by an outlaw, causes the arrest of an innocent man, but Billy, the bandit, gives himself up to the law. A fierce attack upon a coach is a feature of one portion. (March 12th. 980 ft.)



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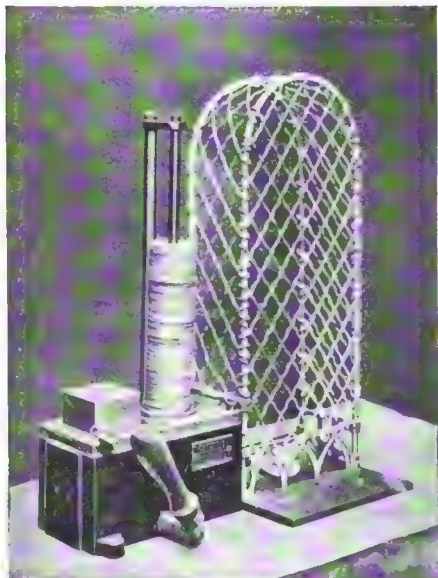
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THE GENERAL FILM AGENCY, LTD., 58, Dean St., Shaftesbury Avenue, W.
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GAUMONT.



The Three Shadows.—Sump-
tuously produced story of crime and
intrigue, in which the double life
led by La Ravelli is the cause of a
mysterious crime. The unravel-
ing of the secret gives rise to
some very startling incidents.
(March 9th. 2,780 ft.)

Picturesque Greece.—The gorges
and narrow passes of history are seen to be no myth.
We cross, also, the Isthmus of Corinth, and view the
area where the great naval battles of Greece were
fought. (March 9th. 320 ft.)

Mixed Identities.—Tale of a deception practised in
order to enable Narcissi to visit Paris. Unfortu-
nately for the scheme, the "excuse," his ailing god-
mother, arrived quite unexpectedly and well and
hearty. (March 9th. 1,995 ft.)

A Friend's Forgiveness.—Playing with fire, a wife
was one day horrified to hear of the death of her
lover. Upon a visit to the house she was detected
in an attempt to steal certain letters. The shock
brought on severe illness, but the widow of the dead
man made a generous atonement. (March 12th.
1,360 ft.)

The Brother's Mistake.—The action of a new house-
keeper, in boarding her little boy while she worked
for the two Jacksons eventually gave rise to scandal,
but the elder man soon found a means, and the
youngster was installed as the friend of the family.
(March 12th. 1,240 ft.)

Spanish Morocco.—Quite a flavour of the "Arabian
Nights" enters this scenic, the Mosque and the mar-
kets of Tetuan being included in some striking
scenes. (March 12th. 400 ft.)

His Old Dutch.—An amusing comedy of life by the
Zuyder Zee, in which the native cheeses, and the
effect of a quarrel between husband and wife over
these useful commodities is seen. (March 12th.
830 ft.)

HEPWORTH.



Hawkeye, Hall Porter.—Poor
old Hawkeye is too somnolent
for his duties, and when called
upon to act as waiter in addi-
tion, finds the last straw which
gives him (and the manager)
the hump. (March 9th. 77 ft.)

Brief Authority.—The harsh
estate agent finds a mysterious rival in the field for

the hand of a farmer's daughter, and proceeds to re-
venge himself by turning the old folks out of the



farm. He receives an unpleasant surprise when the
stranger, the new squire, discharges him and rein-
states the old people. (March 12th. 950 ft.)

GENERAL FILM AGENCY.

MILANO.

The Violinist's Secret.—Love for the daughter of
friends, on the musician's part, is rudely surprised by
a mercenary marriage. The years prove the hol-
lowness of the match, the husband turning out a



criminal. Pitty moves the violinist to help the couple,
but a great tragedy eventually enables the threads of
love to be reunited. (March 12th. 2,500 ft.)

A. E. HÜBSCH & CO., LTD.

SASCHA.

Lux, the World-famed Police Dog.—An "interest" of an absorbing nature, depicting the wonderful pitch of perfection to which the dog has been trained. He understands every order, and is, moreover, a wonderful jumper. (March 12th. 390 ft.)

IMPERIAL FILM COMPANY.

MARTIN.

Mike Murphy as Picture Actor.—The proceedings at the studio greatly interest Mike, who gets into trouble with the scenery, the electrical apparatus, and finally causes a regular "Ballymoy" in the course of a drama. (March 9th. 531 ft.)

KINETO.

Salmon Fisheries at Sooke, B.C.—The marvellous prolificacy of the British Columbian rivers is wonderfully shown, the fish being hauled up by the hundred. The visit to the factories is a no less fascinating sight. (March 9th. 475 ft.)

Winter Climbing on Snowdon.—This very interesting picture was specially reviewed in THE BIOSCOPE of January 29th, on p. 490. (March 12th. 510 ft.)

LUBIN.



When Mountain and Valley Meet.—The arrival of an idle male flirt so inflames Beth, a mountain girl, that she schemes to meet him in the valley. A terrific struggle between the one who loves her and the would-be seducer has a tragic ending. (March 9th. 1,850 ft.)

An Enemy's Aid.—By a remarkable series of coincidences, Tom Richards is saved an untimely end by a powder plot, and saves the life of the girl, which proves his love. Her rescue from the cliffs reveals a wonderful lode of gold quartz. (March 9th. 1,032 ft.)

The Drummer's Narrow Escape.—Priscilla, informed by her sister of the young man she has met, determines to capture him for herself, hence come very farcical happenings. (March 9th. 490 ft.)

Between Dances.—Thanks to the kindly words of an old man, Harry is enabled to get over a quarrel, and returns to Mabel, who gladly makes reparation. (March 9th. 555 ft.)

The New Camera Man.—Anxious, but over zealous, John panorams vigorously round the park, then gets into trouble with some navvies. When the film is screened the "picture" is indescribable. (March 9th. 322 ft.)

The Voice of Angels.—This pleasing domestic romance was specially reviewed in THE BIOSCOPE of January 22nd, on p. 375. (March 12th. 2,066 ft.)

An Interrupted Courtship.—Despite the pranks of his children at the seaside, and their objection to his courtship of the widow, papa is enabled, through her ingenuity, to bring off an unexpected marriage. (March 12th. 546 ft.)

The Magician's Wand.—An ingenious comic, with a small boy, enthralled by a private rehearsal, in possession of the magic wand. He has a wonderful time until two huge policemen are conjured from space and effect his arrest. (March 12th. 516 ft.)

A Love of '64.—Stirring drama of the days of Confederates versus Union. The fine bravery of the girl spy, who feigns blindness when she crosses the broken bridge is well depicted. (March 12th. 1,031 ft.)

M. P. SALES AGENCY.



BIOGRAPH.



The Wedding Gown.—In the city, the country girl soon forgets her old lover. On the eve of her wedding to a *roué*, she finds her old love renewed by the simple gown sent by her mother, and hastens back to the old home. (March 9th. 1,557 ft.)

Abe Gets Even With Father.—Comical Yiddish farce. Little Abe, in revenge for a spanking, plans a quarrel between Cohen and the Irish janitor. Cohen gets a licking, and gives Abe half a dollar to say that he "outed" Murphy. (March 9th. 325 ft.)

The Sentimental Sister.—Story of the studio and the sacrifice made by the sentimental girl in order that her sister's love for the artist should not suffer interference. (March 12th. 1,023 ft.)

How They Struck Oil.—Stranded motorists are seen vulgarly deriding the simple country folk, but the yokels soon get their own back, and a fine laugh into the bargain. (March 12th. 455 ft.)

Why He Gave Up.—Reissue of a seaside comedy, in which a gay hubby gets the surprise of his life. (March 12th. 725 ft.)

KALEM.



Gild-edged Stocks.—Melodramatic release which deals with the swindling of investors by a shark. A stirring shooting scene forms the crucial episode, and the arrest of a girl seems imminent, but the man, before dying, confesses that she shot him in self-defence. (March 9th. 1,042 ft.)

Emanipated Women.—A "new women" comedy, in which Cupid completely overthrows the scheme of three girls who aspired to become lady farmers. (March 9th. 620 ft.)

A Shot in the Night.—Distrustful of his new mother, the boy becomes unhappy. One night an unexpected return causes the wife to shoot the husband in error. His illness brings about a great love between the child and the woman. (March 12th. 1,885 ft.)

Tell Tale Stains.—Detective drama, in which the daring plans of a crook are foiled by a clever girl, who identifies him at the ball by tobacco stains upon his fingers. (March 12th. 1,071 ft.)

MONO.

What Happened to John.—Many things, including "that pain across the temples," an adventure with some eggs (in his hat), and trouble with a tar boiler. (March 12th. 371 ft.)

SPECIAL.

The Agouti and the Mongoose.—An interesting rodent, a native of the West Indies, and the Indian ichneumon, the snake's enemy, are cleverly depicted. (March 9th. 306 ft.)

WELT.

From Innsbruck to Mittenwald.—One of the most charming regions of Upper Bavaria, shown in a crisp scenic. (March 12th. 409 ft.)

NEW AGENCY FILM CO.**AMBROSIO.**

The Taking of Saragossa.—Fine production of a stirring episode in the frontier wars, with a pathetic love story as relief. (March 9th. 1,145 ft.)

The Barber of Seville.—The famous light opera of Rossini, well presented in pictorial form. (March 12th. 2,220 ft.)

NEW AGENCY.

The Loue Valley.—Glimpses of one of the most beautiful districts of the French Jura. (March 9th. 440 ft.)

SVEA.

A Rare Companionship.—A novel animal picture, showing how a dog and a hare have been trained to become playmates and inseparable friends. (March 12th. 310 ft.)

NEW MAJESTIC FILM CO.**MAJESTIC.**

A Slight Misunderstanding.—Through the crossing of letters, one to an Irish laundress and the other to his sweetheart, a comical series of episodes is seen, ending with the swell being well belaboured outside the theatre by Paddy, the laundymaid's lover. (March 9th. 992 ft.)

Hearts and Hoofs.—By the wonderful sagacity of a borrowed horse, the life of a prospector, who is lost in the desert, is saved. He returns home, and gives his consent to the marriage of his daughter with the owner of his equine friend. (March 12th. 1,000 ft.)

RELIANCE.

The Stolen Woman.—Sensational drama, with many fine incidents, and staged amid beautiful surroundings. The treachery of the escaped convict aboard the hero's motor boat, and the final stirring scenes are worth seeing, and enable the realisation of a true love. (March 9th. 1,953 ft.)

Of Such is the Kingdom.—Despite the snobbish manners of the parson and his wife, little Runa persists in playing with poor children. When Billy bravely rescues her from drowning, the parson is forced to see a sermon in the ways of children, and their proof that all are akin. (March 12th. 979 ft.)

PASQUALI FILM CO.

Beyond Recall.—A beautifully staged domestic drama, in which the sins of an erring wife force her to the realisation of the loss of her child. She writes to her husband, and a great conflict of emotions, accentuated by the illness of the child, is seen. (March 9th. 2,300 ft.)

Polidor is Jealous.—And fixes up an ingenious camera, which will take a snapshot of the man he suspects. With the negative in one hand, and a pistol in the other, he stops all the male inhabitants, then finds the original to be the pet monkey of Garlico, the "organist." (March 9th. 500 ft.)

Polidor Buys a Pennyworth of Milk.—His adventures before Grimalkin receives his lacteal nourishment are many, especially when an intoxicated but amiable friend persists in assisting. (March 12th. 405 ft.)

PATHE FRERES**A.K.**

That Infernal Pig.—An amusing tale of a bomb, and its concealment within the body of a defunct porker. (March 8th. 750 ft.)

The Moonshiner's Last Stand.—Through helping a girl bitten by a snake in the woods, a Revenue officer obtains a clue, and arrests her father, the chief of the gang. (March 12th. 1,950 ft.)

The Spendthrift's Reform.—A powerful sermon in pictures against the evils of gambling. A woman's noble sacrifice turns the tide in her husband's favour. (March 12th. 975 ft.)

Training a Step-father.—The sixteen year old daughter of his fiancée, along with a friend, dressed as children, give the prospective pa a very lively time until he is rescued by the widow. (March 12th. 850 ft.)

CHICAGO.

The Royal Road to Fame.—Unable to get remunerative prices for his paintings, Hooker Green disguises himself, then announces, by devious means, that the famous artist is no more. Result: inflated values, cheques from America, and a discreet retirement. (March 12th. 875 ft.)

ECLECTIC.

In the Garden of England.—Beautiful views in the Isle of Wight, including historic Carisbrooke, picturesque old Shanklin, and famous Cowes. (March 12th. 250 ft.)

FILM D'ARTE.

The Return of the Emigrant.—The owner of a huge fortune, an Italian, returns home to seek a wife, but disguises himself as a poor man. His frigid reception by relatives is atoned for by the sweet disposition of one of three sisters. The chagrin of the aunt and the two sisters when he makes his choice and reveals his enormous wealth can be imagined. (March 8th. 2,075 ft.)

HILARE.

A Perfect Cure.—By an error, Boniface encloses the wrong photograph in a letter to his wife from the Alps. Mrs. Boniface travels post haste to the spot, and finds "the lady" who, however, soon reassures her, and helps to administer punishment. (March 8th. 650 ft.)

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by Arthur Applin, is an interesting and dramatic film story of London scenes, and should be very attractive to Provincial spectators. To Londoners, the scenes have the charm of old acquaintance. The roamings of a little child along Regent Street and through St. James' Park, and away into the wilds of Whitechapel, is most appealing.

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—GEO. R. SIMS, in "THE REFEREE."

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IMPERIUM.

Dwarf Horses.—A delightful novelty, in which Henrycks, the dwarf ringmaster, introduces his troupe of miniature ponies in a wonderful equestrian act. (March 8th. 450 ft.)

MICHIGAN.

The Engineer's Daughter.—A villain sets a trap for his rival, the girl's sweetheart. This failing, he kidnaps the girl. When pursued by the gang, her father's engine proves the means of bringing help, and a well-merited punishment for a dastardly act. (March 8th. 700 ft.)

NIZZA.

The Key to the Situation.—Arriving home a little later than usual, he finds the keyhole a source of annoyance. Various methods are tried to gain an entry. He finally breaks in the door, then finds—the wrong house. (March 12th. 450 ft.)

PATHE.

Max as a Chiropodist.—Once more Max adopts subterfuge in order to pursue his amours, but, unfortunately, requests attention to his cornuted extremities. Max is forcibly ejected for his "pains," and suffers, in addition, from an encounter with the genuine pedal performer. (March 8th. 975 ft.)

The Marmot.—An insight into the peculiar habits of an interesting Alpine creature. His wonderful agility and peculiarities are well shown. (March 12th. 500 ft.)

RUSSIAN.

A Great Hunt.—A battue, organised by the Grand Duke Nicholas, is seen. The striking Russian scenery and the diversity of the bag are special features, the wild boars giving, however, the greatest trouble. (March 8th. 425 ft.)

PHŒNIX.

Pimple Elopes.—As "deputy" to a pal, Pimple goes through the troubled stages of an elopement, his chum arriving just in time to take the last act, while Pimple comes in for the buffetings. (March 9th. 545 ft.)

PREMIER.

The Tango Tangle.—A lively comedy of a hubby's stolen visit to gay Paree. The wife follows, and masquerades as a dancer. (March 9th. 757 ft.)

The Town Rat and the Country Rat.—La Fontaine's illustrative fable of contrasts is rendered into an instructive film. (March 12th. 298 ft.)

R. PRIEUR & CO., LTD.**BLACHE.**

The Henpecked Burglar.—Arriving home "in the wee sma' hours," hubby meets Mr. Raffles, who promptly hails him as one of the fraternity. A laughable muddle follows. the husband, for the sake of peace, confessing his "crime." He is with difficulty prevailed upon to leave the station. (March 12th. 1,000 ft.)

PARISIEN.

At the Call of Conscience.—Robbery of a widow's fortune causes the woman to give her son a sealed package, to be opened on his becoming of age. When he reads the denunciation of the inventor's villainy, he formulates and cleverly carries out a startling revenge by hypnotic influence. (March 9th. 1,860 ft.)

Tartinet's Dream.—Comedy, which centres around the girl's sleeping thoughts of her lion-hunting hero, Badigeon. (March 9th. 430 ft.)

ROSENBERG.**DANMARK.**

Flames of Vengeance.—Picturesque drama of Polish life, with a striking fire scene and a railway collision as the main "thrills" in a story of a man's infatuation for an adventuress. (March 9th. 2,780 ft.)

SELIG POLYSCOPE CO.

Within the Hour.—While a child runs out to play, a thief gets in and packs the silver. The little girl returns with a chum, who happens to be the robber's child, and proves the means of his acquittal.



when a policeman enters the house, through an appeal to his better nature. (March 9th. 1,021 ft.)

Cupid Makes a Bull's-eye.—An amusing story of a scheme which sets the caps of a widow and widower, and at the same time enables the son and daughter of each to arrange an elopement. (March 9th. 988 ft.)

The Wolf of the City.—The ways of a blackmailing American pressman are suddenly changed by the sight of a suffering wife. He lets his intended victim go untouched and himself destroys an incriminating negative and the electro for the story. (March 9th. 1,234 ft.)

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The Escape of Jim Dolan.—The daring rough-rider, a victim of circumstantial evidence, is pursued on his escape from prison. Tom Mix, in the character of Dolan, does some wonderful feats of equestrianism, and escapes capture by a most daring ruse. (March 12th. 1,941 ft.)

Grandad's Boy.—An old man's adoration for his grandson leads to an affecting scene when the little fellow has an accident. The boy recovers, and exonerates his sister's lover from the blame which the old man sought to place upon him. (March 12th. 705 ft.)

Northern Hearts.—A finely enacted tale of the Far North-west, and its famous Mounted Police, with a good love element interwoven. (March 12th. 878 ft.)

G. SERRA.

CINES.



Bidon! in Mediæval Times.—An ingenious comic relating the comedian's dream after dining in the ancestral hall of a nobleman. An excruciating mixture of the days of armour, wigs and peruke with the period of electricity and petrol provides the fun. (March 9th. 785 ft.)

Witch's Spectacles.—Dramatic phantasia, in which a charming countess

is enabled, through the use of magic glasses, to avoid a pitfall, and choose a husband who is worthy of her. (March 9th. 735 ft.)

Vision of Bologna.—The rich store of architectural beauties of the famous Italian town and its palace, also the beautiful Margerita Gardens in a good scenic. (March 9th. 420 ft.)

Bloomer, Valet.—Once more in Queer Street, Bloomer is frustrated in an attempt to follow a new vocation. His mistaken zeal causes no end of trouble and extensive damage in a café whence he is being ejected. (March 12th. 490 ft.)

Toreador's Romance.—Story of love and jealousy in sunny Spain. A sensational bull fight, duel, and the



toreador's death in the ring are stirring scenes in a picturesque drama. (March 12th. 1,670 ft.)

THANHOUSER.



Little Brother.—Typical of his species, he acted the part of spoilsport when William came to the seaside, where Flo was staying. The climax came when William got into bed among a company of crabs previously inserted by Tommy. William rushed into the sea to get rid of them, hence visions of "suicide" and a lasting reconciliation. (March 9th. 1,016 ft.)

A Twentieth Century Farmer.—Of course, "a mere farmer" was despised by the parents, but Maud set to work to learn household duties. Her attempts proved an amusing sequence of incidents, but the snobbish parents are surprised when they learn that the farmer was a great capitalist. There was no dairy work for Maud. (March 9th. 1,021 ft.)

PRINCESS.

Her Right to Happiness.—Husband and wife slowly drifting apart. He went on a lone and hunting expedition, and she secretly followed. What she saw of his attempts at cooking soon decided the issue, and a happy couple completed the holiday. (March 12th. 995 ft.)

TRANS-ATLANTIC FILM CO.

BISON 101.

Madonna of the Slums.—Trouble with his model compels an artist to engage a pretty slum girl. At an entertainment the great picture is unveiled and the model introduced. Her Apache acquaintances break in and a great fight follows, the gang being captured. Love for the little model ends the romance. (March 9th. 1,833 ft.)

Good-for-nothing Jack.—Years after losing his wife, Jack finds a little child in the hands of a cowardly outlaw. He saves her, his own daughter, unknowingly, and dies in the attempt. (March 12th. 1,995 ft.)

A Forest Romance.—Picturesque scenery and vivid battles between Reds and Whites characterise a tale of unrequited love, revenge, and the circumventing of a vile plot by the medicine man. (March 12th. 1,920 ft.)

CRYSTAL.

Baldy Wins a Prize.—After two fossils have been rejected by a spinster they discover that she has a fortune, and run a comical race, which Bandy Baldy wins. (March 9th. 550 ft.)

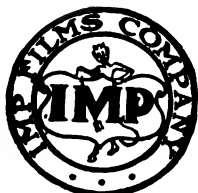
His Last Gamble.—A thief blackmails the father of the girl he wants, knowing his past as a receiver. The old man hurls both himself and the miscreant into the sea, and the secret goes with them. (March 12th. 1,010 ft.)

FRONTIER.

Caught at His Own Game.—A young rancher plays a joke upon a girl visitor, disguising the cook and gardener as his parents. She neatly turned the tables on him, but Cupid put an end to the misunderstandings. (March 9th. 550 ft.)

A Hasty Jilting.—Rejected, a lover went West and made good. By a turn of fate he returned to find a foolish marriage imminent, and in time to save the girl from a scoundrel. (March 12th. 990 ft.)

IMP.



Thou Shalt Not Rubber.—A comedy of the park, two elderly fools being neatly tricked by one they imagined to be a sprightly nymph of fashion. (March 9th. 495 ft.)

Child Stealers of Paris.—Dramatic episodes, played in Paris, and showing, after tragic happenings, a joyful reunion between a beggar child, really his

daughter, and a tourist American. (March 9th. 987 ft.)

Who Killed Olga Carew?—The death of the adventuress is blamed upon an innocent girl. Her lover, by securing a photograph of the victim's eyes, is enabled to bring positive proof of her innocence, the crime having been perpetrated by the artist's pet monkey. (March 12th. 2,015 ft.)

NESTOR.



Justice of the Wild.—Marriage with an Indian girl gives happiness to a widower, but he falls into evil ways, and one day steals the money of an Indian chief. The wife recognises the bag as that of her own tribe, and ruthlessly shoots her husband dead. (March 9th. 1,625 ft.)

Hawkeye's Great Capture.—Instruction book in hand, the up-to-date 'tec makes some alarming "captures." His final episode is to track some Italians to their lair, which, however, contains not bombs but bananas. (March 12th. 595 ft.)

What the Wild Waves Did.—Derided by his sweetheart, the soda fountain engineer bides his time. His opportunity comes at the beach when Marie's chief costume has shrunk, not being intended for the water. Citron Charlie safely pilots her into seclusion, and earns her undying gratitude. (March 12th. 430 ft.)

POWERS.



The Doctor's Orders.—In return for arresting her husband for speeding, the wife of a doctor cleverly entraps the attorney, who is, in turn, arrested by motor cycle patrols and compelled to holiday in a quiet cell. (March 9th. 622 ft.)

Cotton Time in Arkansas.—

An interesting tour of the plantations, and some surprising pictures of the manufacture of cotton. (March 12th. 390 ft.)

JOKER.

The Stingers Stung.—Mike fakes an oil field, and cleverly deludes the conspirators who had come down to the neighbourhood for the same purpose. His gains over the job enable him to avoid pursuit and to marry. (March 9th. 1,010 ft.)

Mike and Jake at the Beach.—Comedy of the sea-shore and an abduction scheme, which turns out badly for the pair of plotters. (March 12th. 945 ft.)

REX.



His Old-fashioned Dad.

—Teaches Bob a lesson by flirting with the girl who repelled him on the "prom." Later, pa tells Bob he has selected a nice girl. Bob sulks, but soon smiles when he sees the girl he wanted. (March 9th. 1,010 ft.)

The Echo of a Song.—Wounded by a revolver shot, a thief creeps into a church and falls in the aisle, but finds a final comfort in the strains of an old hymn which recalls the days of childhood. (March 9th. 945 ft.)

VICTOR.

The End of the Road.—Through his foolish display of notes a traveller in the West is marked down by a dastardly innkeeper. A little girl circumvents the attempts at murder, and, in after years, marries the man, whose love she had proved, despite the villainy of her blackmailing father. (March 12th. 1,980 ft.)

TYLER FILM CO., LTD.

CONTINENTAL.

The Diamond Hunter.—Dramatic incidents mark the career of a girl intent upon following her lover to Africa, where she is enabled, by a wonderful coincidence, to save his life when attacked by the gang of blacks who work under him. (March 9th. 2,520 ft.)

CONTINENTAL KUNST.

The Statue.—Striking and emotional feature drama of studio life, and the strange means by which the sculptor regained his reason. Some tragic events follow, told in pictures of fine quality. (March 12th. 2,750 ft.)

ITALA.

Toto Without Water.—The troubles of Toto in search of the precious fluid are seen in the reissue of the comic wherein he "left the taps on." (March 9th. 495 ft.)

TYLER.

Winter Sports in Switzerland.—Some very exciting contests with bob sleighs, ski and ski-racing with horses are seen, also some very fine trick skating. (March 9th. 325 ft.)

URBANORA.

The Bull Trainer's Revenge.—Drama of a fiendish jealousy, containing fine scenes upon a huge cattle farm. The villain turns a vicious bull loose upon a woman, but, Mascaro, by wonderful horsemanship, is enabled to divert its attention. He attacks the animal single-handed, and a great struggle ends in the animal being overpowered. The schemer is killed in the stampede. (March 11th. 1,850 ft.)

Impressions of Japan.—A compendium of some of the most lovely scenes, the great Shinto procession, cormorant fishing, and the shooting of the famous Odzu Rabids. (March 9th. 440 ft.)

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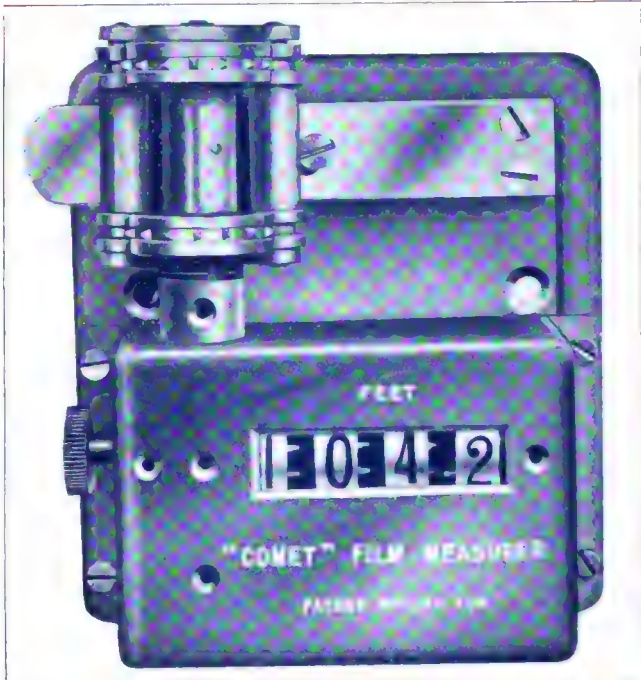
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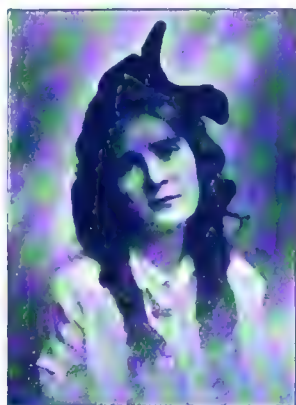
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In Ceylon.....	S	380	Feb. 23
Balani and Mollusca.....	S	328	Mar. 9
Chinese Customs.....	F	353	— 12

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From Toblach to Misurina.....	S	511	Mar. 2
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A Woman Scorned.....	C.D.	984	— 26
Sophie's New Foreman.....	C	906	Mar. 2
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Kitty's Knight.....	C	984	— 2
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Autumn Love.....	D	993	— 5

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A Romance of the Hills.....	D	984	Mar. 9
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Zurich.....	S	330	— 26
Courting Death.....	D	1300	— 26
Across the French Jura.....	S	395	— 26
The Curse of Greed.....	D	3635	Mar. 2
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A Real English Winter.....	S	410	— 2
Tiny Tim's first Cigar.....	Com	—	— 2
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Dick as Clockmaker.....	Com	450	Mar. 5
Padua.....	S	300	— 5
The Violinist's Secret.....	D	2500	— 12

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Justice.....	D	3400	Exclus.
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Blind Fate.....	D	2000	Mar. 2
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Hawkeye, Hall Porter.....	C	725	— 9
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Farmer Giles.....	C	932	Mar. 2

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Winkle and His Wife.....	Com	700	Feb. 23
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MESSTER.

Threads of Destiny.....	D	2377	Feb. 23
Under False Suspicion.....	D	2145	Mar. 2

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Lux, the Famous Police Dog.....	E	391	— 12

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A Little Fowl Play.....	Int	325	Feb. 22
Construction of a Four Cylinder Engine.....	E	745	— 26
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Through the Canadian Rockies.....	S	245	— 5
Salmon Fisheries, Sooke, B.C.....	E	475	— 9
Winter Climbing on Snowdon.....	S	510	— 12

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From Out the Flood.....	D	1995	Feb. 23
Cissie's Little Way.....	C	1042	— 23
Trimming a Boob.....	Com	352	— 23
The Scapegrace.....	D	1027	— 26
A Husband's Awakening.....	D	1020	— 26
A Widow's Wiles.....	C	678	— 26
A Surprise for Four.....	Com	451	— 26
Confederates in Crime.....	D	2290	Mar. 2
Whose is It?.....	Com	425	— 2
His Chorus Girl Wife.....	D	1056	— 2
Her Father.....	D	1034	— 5
Melita's Sacrifice.....	D	1025	— 5
A Pill Box Cuid.....	C	500	— 5
Badly Wanted.....	Com	608	— 5
Hydraulic Works on the Adda.....	S	370	— 5
When Mountain and Valley Meet.....	D	1850	— 9
An Enemy's Aid.....	D	1032	— 9
The Drummer's Narrow Escape.....	C	490	— 9
Between Dances.....	C	555	— 9
The New Camera Man.....	Com	322	— 9
The Voice of Angels.....	D	2066	— 12
A Love of '64.....	D	1031	— 12
An Interrupted Courtship.....	C	546	— 12
The Magician's Wand.....	Com	516	— 12

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ARROW.

	Des.	Feet.	Date.
The Amateur Photographer.....	C	849	Feb. 23

BIOGRAPH.

A Motor Cycle Elopement.....	C	386	Feb. 23
The Three Sisters.....	D	1031	— 23
The Mystery of the Mill.....	C	287	— 26
Conscience.....	D	1033	— 26
The Bartered Crown.....	D	1022	Mar. 2
A Dutch Gold Mine.....	C	795	— 2
Concentration.....	D	1071	— 5
Oh! Sammy!.....	Com	422	— 5
Won Through a Medium.....	C	493	— 5
The Wedding Gown.....	D	1557	— 9
Abe Gets Even with Fader.....	C	325	— 9
Sentimental Sister.....	D	1023	— 12
How They Struck Oil.....	C	455	— 12
Why He Gave Up.....	C	725	— 12

FILM D'ART.

Fools and Their Money.....	C.D	3103	Mar. 2
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KALEM.

The Padrone's Plot.....	D	2145	Feb. 23
The Invisible Foe.....	D	1070	— 23
The Rajah's Jewels.....	D	1242	— 26
Her Indian Brother.....	D	1027	Mar. 2
Talcum Powder.....	E	423	— 2
An Unseen Terror.....	D	2072	— 5
Gilt Edge Stocks.....	D	1042	— 9
Emancipated Women.....	C	620	— 9
A Shot in the Night.....	D	1885	— 12
Tell-tale Stains.....	D	1071	— 12

MINERVA.

The Wreckers.....	D	2518	Feb. 26
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MONO.

The Girl at the Cash Desk.....	C	673	Mar. 2
He Advertised!.....	Com	508	— 5
What Happened to John.....	Com	371	— 12

SEARCHLIGHT.

Rock, Sea and Sky in Cornwall.....	S	597	Feb. 26
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SPECIAL.

The Opossum.....	S	361	Feb. 26
Agouti and the Mongoose.....	S	306	Mar. 9

WELT.

The Wax Candle Industry.....	E	490	Mar. 5
From Innsbruck to Mittenwald.....	S	409	— 9

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Grandfather's Surprise.....	C	910	Feb. 23
Love's Calvary.....	D	2260	— 26
How Tweedledum Became a Comic.....	C	610	Mar. 2
The Province of Madrid.....	S	—	2
The Taking of Saragossa.....	D	1145	— 9
The Barber of Seville.....	C	2220	— 12

NAPOLI.

The Two Consciences.....	D	2040	Mar. 5
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NEW AGENCY.

Hamburg	S	455	Feb. 23
The Tango and Maxixe.....	I	420	Mar. 5
The Loue Valley.....	S	440	— 9

SVEA.

Fish Culture.....	E	330	Feb. 23
Mid Winter.....	S	330	— 26
Artistic Casting.....	E	376	Mar. 5
A Rare Companionship.....	E	310	— 12

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Playmates	D	996	— 26
One Round O'Brien's Flirtation.....	C	997	Mar. 2
For His Loved One.....	D	934	— 5
A Slight Misunderstanding.....	C	992	— 9
Hearts and Hoofs.....	D	1000	— 12

RELIANCE.

Between Home and Country.....	D	996	Feb. 23
The Lure of the City.....	D	985	— 26
The Smuggler's Sister.....	D	979	Mar. 2
The Disguise.....	D	984	— 5
The Stolen Woman.....	D	1953	— 9
Of Such is the Kingdom.....	D	992	— 12

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Norfilcom, London.

Count Zarka.....	D	3362	Feb. 23
In the Consul's Uniform.....	C	2650	Mar. 2
Murder Will Out.....	C	910	— 2
The Bavarian Highlands.....	S	282	— 2

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Polidor Buys a Penn'orth of Milk.....	Com	495	— 12

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The Escape.....	D	950	— 26
Childhood's Memories.....	D	950	— 26

	Des.	Feet.	Date.
The Cowboy and the Baby.....	Com	1000	Feb. 26
The Mistake of Her Life.....	D	1975	Mar. 1
The White Rose.....	C	1000	— 1
From Pen to Pickaxe.....	C	975	— 5
That Infernal Pig.....	C	750	— 8
The Moonshiner's Last Stand.....	D	1950	— 12
The Spendthrift's Reform.....	D	975	— 12
Training a Step-father.....	C	850	— 12

AUSTRIA.

Through Bosnia and Dalmatia.....	S	350	Feb. 26
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BRITANNIA.

The Three-Mile Limit.....	D	1050	Mar. 1
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CHICAGO.

Hero and His Blind Master.....	D	1000	Feb. 22
The Sheriff's Reward.....	D	572	Mar. 1
The Royal Road to Fame.....	C	875	— 12

COMICA.

A Jolly Little Dinner.....	Com	425	Feb. 22
Man and Maid.....	Com	450	Mar. 5

ECLECTIC.

The Isle of Wight.....	S	250	Mar. 12
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FILM D'ARTE.

The Return of the Emigrant.....	D	2075	Mar. 8
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HILARE.

A Lesson in Love.....	C	775	Feb. 26
A Perfect Cure.....	C	650	Mar. 8

IMPERIUM.

Rapids and Falls in New Zealand.....	S	250	Feb. 26
In French Guinea.....	S	400	Mar. 5
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JAPANESE.

Modes of Travel in Japan.....	E	500	Feb. 22
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In the Whirl of Strife.....	D	3125	Feb. 22
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The Engineer's Daughter.....	D	700	Mar. 8
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Mosquitoes and Musketeers.....	Com	600	Feb. 26
A Jolly Good Pal.....	Com	450	Mar. 5
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On the Coast of the Black Sea.....	T	350	— 1
A Trip Through Lower Brittany.....	S	300	— 5

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The Marmot.....	S	500	— 12

RUSSIAN.

A Great Hunt in Russia.....	Sp	425	Mar. 8
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Slaves of Ambition.....	D	3975	Feb. 26
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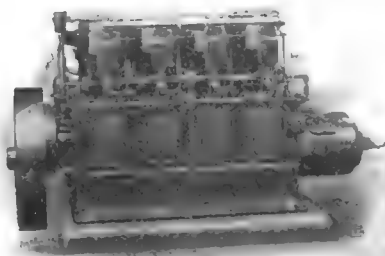
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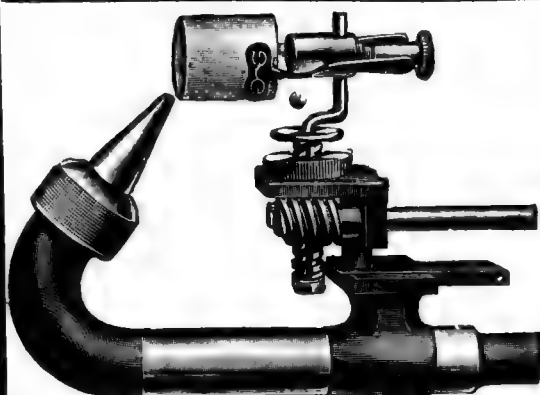
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Tartinettes Dream.....Com	430	— 9

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Dickwash Dick's Counterfeit.....C	848	— 26
The Supreme Moment.....D	905	— 26
The Crook's Revenge.....D	2000	Mar. 2
Cupid in the Cowcamp.....D	1121	— 2
I Hear Her Calling Me.....D	1018	— 5
A Message from Home.....D	1042	— 5
Schoolmarm's Shooting Match.....C	736	— 5
Within the Hour.....D	1021	— 9
Cupid Makes a Bull's-eye.....C	988	— 9
The Wolf of the City.....D	1234	— 9
The Escape of Jim Dolan.....D	1041	— 12
Grand-dad's Boy.....D	705	— 12
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	Des.	Feet.	Date.
The Broken Chain.....	D	2257	Feb. 23
The Frog, Salamander and the Toad.....	E	375	— 23
Bidoni's American Contract.....	Com	664	— 23
Bloomer and His Wife's Friend.....	Com	669	— 26
A Multimillionaire's Caprice.....	D	2980	— 26
Bidoni Between Two Fires.....	Com	404	Mar. 2
Verona.....	S	418	— 2
Bloomer's Fair Unknown.....	Com	—	5
Out of the Ruins.....	D	839	— 5
Bashful Mr. Pyp.....	Com	1021	— 5
Bidoni in Mediaeval Times.....	Com	785	— 9
Vision of Bologna.....	S	420	— 9
The Witch's Spectacles.....	D	735	— 9
A Toreador's Romance.....	D	1670	— 12
Bloomer, Valet.....	Com	490	— 12

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Old Folks at Home.....C.D	1036	— 26
A Silver-tongued Orator.....C	1026	Mar. 2
The Blight of Wealth.....D	2018	— 5
Little Brother.....C	1016	— 9
A Twentieth Century Farmer.....C	1021	— 9

PRINCESS.

Shot-gun Cupid.....C	1022	Feb. 26
The Campaign Manageress.....C	997	Mar. 2
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BISON 101.

Shon, the Piper.....D	1965	Feb. 23
The Law Breakers.....D	1924	— 26
The Girl and the Tiger.....D	2475	Mar. 2
The Cowboy Magnate.....D	2005	— 5
Madonna of the Slums.....D	1833	— 9
Good-for-nothing Jack.....D	1095	— 12
A Forest Romance.....D	1920	— 12

CRYSTAL.

Robert's Lesson.....D	985	Feb. 23
Hearts Entangled.....D	1040	— 26
Baldy Wants a Wife.....Com	400	Mar. 2
Oh! You Pearl.....C	600	— 5
Baldy Wins a Prize.....Com	550	— 9
His Last Gamble.....D	1010	— 12

FRONTIER.

Curing the Doctor.....C	990	Mar. 2
The Brute.....D	1005	— 5
Caught at His Own Game.....C	955	— 9
A Hasty Jilting.....D	990	— 12

IMP.

	Des.	Feet.	Date.
The Dare-devil Mountaineer.....	D	1905	Feb. 23
Whimsicalities.....	C	500	— 26
His Priceless Treasure.....	C	585	— 26
Jane, of Motheaton Farm.....	C	960	Mar. 2
Stolen Love.....	D	1982	— 2
On Pine Mountain.....	D	970	— 5
Levi and McGuinness Run for Office.....	C	1000	— 5
Thou Shalt Not Rubber.....	C	405	— 9
Child Stealers of Paris.....	D	987	— 9
Who Killed Olga Carew?.....	D	2015	— 12
JOKER.			
Almost an Actress.....	Com	895	Mar. 2
The Stingers Stung.....	Com	1010	— 9
Mike and Jake at the Beach.....	Com	945	— 12

NESTOR.

Mona.....	D	975	Feb. 23
When the Blood Calls.....	D	1005	— 23
Weighed in the Balance.....	D	1006	— 26
Darkfeather's Sacrifice.....	D	905	— 26
The Simple Life.....	C	650	Mar. 2
The Two Kids.....	C	1005	— 5
Justice of the Wild.....	D	1625	— 9
Hawke's Great Capture.....	C	595	— 12
What the Wild Waves Did.....	C	430	— 12

POWERS.

The Kid.....	C	900	Feb. 23
A Man in the World of Men.....	D	1070	— 26
The Escape.....	D	800	Mar. 2
From Mine to Mint.....	F	630	— 5
The Doctor's Orders.....	C.D	622	— 9
Cotton Time, Arkansas.....	F	390	— 12

REX.

The Primeval Test.....	D	2115	Feb. 23
Jewels of Sacrifice.....	D	980	— 23
Shadows of Life.....	D	1940	— 26
The Haunted Bride.....	D	935	— 26
Blood Brotherhood.....	D	980	— 26
The Thumb Print.....	D	1700	Mar. 5
His Old-fashioned Dad.....	C	1010	— 9
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The Restless Spirit.....	D	2415	Feb. 23
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His Wife's Child.....	D	1085	Mar. 2
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The Diamond Hunter.....	D	2520	Mar. 9
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The Statue.....	D	2750	Mar. 12
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ITALA.

A Buried Secret.....	D	2670	Feb. 23
Foolshead Has Lost a Needle.....	Com	550	Mar. 2
Toto Without Water.....	Com	495	— 9

TYLER.

Winter Sports in Switzerland.....	Sp	328	Mar. 9
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Ufilmico, London.

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EC-KO.

Betty's Birthday.....	Com	575	Feb. 26
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Visit of British Fleet to Barcelona.....	I	380	Mar. 5
The Tattooed Arm.....	D	2520	— 12

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Bioscope, London.

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Arbois and Surroundings.....	S	400	— 25
"Quits".....	D	1595	Mar. 4
Manufacturing Corsets.....	I	450	— 4
Dupin as a Carter.....	Com	550	— 4
The Bull Trainer's Revenge.....	D	1850	— 11
Impressions of Japan.....	S	410	— 11

VITAGRAPH.

31-3, Charing Cross Road, W.C.

Regent 3422.

Vitgraf, London.

The War Makers.....	D	2060	Feb. 23
The King's Man.....	D	964	— 23
The Hoodoo Umbrella.....	Com	605	— 23
Temples of Karnak.....	S	492	— 23
His Silver Bachelorhood.....	D	1023	— 26
Flaming Hearts.....	C	1023	— 26
A Broken Melody.....	D	1026	— 26
The Diver.....	D	1542	Mar. 2
An Elopement at Home.....	C	1007	— 2
The Right Man.....	D	977	— 2
His Last Fight.....	D	967	— 5
The Price of Thoughtlessness.....	D	784	— 5
The Canals of Venice.....	S	236	— 5
Thieves.....	D	1007	— 5
The Wreck.....	D	2880	— 9
Tangled Threads.....	D	984	— 9
The Schemers.....	C	1010	— 9
Fanny's Conspiracy.....	C	1017	— 12
Why I am Here.....	C	784	— 12
The Sale of a Heart.....	D	1023	— 12
The Portrait.....	C	958	— 12

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The Reaping.....	D	2136	Feb. 23
The Impostor.....	D	1946	— 26
The War Correspondent.....	D	2048	Mar. 5
The False Typist.....	D	2084	— 12

DOMINO.

The Ghost.....	D	1958	Mar. 2
The Judgment.....	D	1983	— 9

K.B.

An Indian's Honour.....	D	1005	Feb. 23
The Efficacy of Prayer.....	D	1030	— 26
The Sign of the Snake.....	D	1046	Mar. 9
In the Days of '49.....	D	989	— 12

KEYSTONE.

Schmitz, the Tailor.....	C	960	Feb. 23
The Speed Kings.....	C	1030	— 26
A Healthy Neighbourhood.....	C	998	Mar. 2
Wine.....	I	515	— 2
Love Sickness at Sea.....	C	1010	— 5
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The Small Town Act.....	C	621	— 9
The Horse Thief.....	C	1020	— 12

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Verne's novels contain a maximum of physical action and a minimum of the psychological analysis and discussion that abounds so freely in the fiction of to-day. It is possible, therefore, to interpret almost the whole of his creations by means of the cinematograph without losing any of their significance, whilst their straightforward directness makes it practicable to preserve their original structure with the smallest amount of alteration. In "The Children of Captain Grant"

—the first of the series to be filmed—the Eclair Company have turned out a picture which is not only a masterpiece of film production, but also a masterpiece of the adapter's art. They have brought the novel up to date in small details of costume, it is true, but otherwise it is a real and complete visualisation of the original work.

The film presents so many points of interest and charm that it is difficult to know upon which score to praise it most highly. As an entertainment it is quite unique, and we make bold to say that the cinematograph has never presented anything capable of filling the youth of England, to quite the same degree, with such feelings of boundless wonder and delight. It is a real adventure film, charged full of breathless excitements and magnificent escapes, and yet, notwithstanding its sensational qualities, it is also full of attractiveness as a story, for each of whose characters one can feel true sympathy and interest. And it may be remarked incidentally that this is a sensational film—as replete with thrills as the most lurid melodrama ever produced—which is nevertheless entirely free from objectionable features. Its atmosphere is sane and healthy; its moral teaching—if one wishes to seek for it—is of the highest.

Then, again, it has the utmost value from a spectacular point of view. Some of its scenes—notably those amongst the glaciers and snowy mountain tops in the second reel—would hold any house merely by their impressive beauty. How the film was produced is a question that it is not for us to answer, but from a scenic point of view it is one of the most stupendous works ever accomplished. There are very few studio settings, nearly everything having been done in the open air against natural backgrounds, and these latter have scarcely been equalled for diversity and striking unusualness. We have not the space for a full description of the film, nor even for a complete catalogue of its sensations and points of special interest, but the following short list of outstanding episodes will give the reader some idea of the amazingly vast and ambitious nature of the production: The devastating slide downwards of a glacier in the Andes Mountains; the carrying off of a small boy by a condor, or huge vulture, which flies with him through mid-air; scenes in the South American Pampas; stampedes and attacks upon travellers of a herd of wild oxen; a flooded plain; the shattering of a huge tree by lightning and its fall with a party of travellers who had taken refuge

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THE LADY OF MONSOREAU

Adapted from the novel by

ALEXANDRE DUMAS.

Produced by the Eclair Film Company.

Do not Endure
Lasting Regrets

But

Secure the Rights
of this Film for
your District.

FROM
ALBION EXCLUSIVES, Ltd.,

40, Greek Street, Shaftesbury Avenue,

LONDON, W.

in its branches from the flood beneath; the plunge of a train over a high precipice into a deep river; remarkable scenes in a Madri encampment with pictures of their huts and temple, which latter is subsequently burned; countless scenes on board ship, on the sea coast, and in a dozen other places, most of which have some special interest or beauty apart from their connection with the story.

Although the film is primarily a spectacular production, it is not, as we have said, by any means without human appeal—a fact which is largely due to the capable manner in which the various characters appearing in it are presented. The leading roles are all played by well-known French artistes, including Mdlle. Josette Andriot, who has delighted us so often in Eclair films. The two children are played with delightful ease and natural charm by Mdlle. Denise Maurat and M. Michel Gilbert. M. Lamerzie gives a clever study of the eccentric, but lovable, Paganel. M. Jordan is a breezy and stalwart Captain Grant. M. Dussoudeix gives a strong and effective portrait of Lord Glenarvan, albeit he would never pass for a British nobleman, in spite of his traditional side-whiskers!

We are unable unfortunately to write further upon the subject of this magnificent film, although there is a great deal more that might be said about it. So masterly a production, however, needs no recommendation. Its success is already assured. Finally, we would offer our very warm congratulations to the Eclair Company on having achieved what is, even for them, a surpassing triumph.

BITS FROM BEDFORD.

(FROM OUR OWN CORRESPONDENT.)

At the Empire, where Messrs. Blake Brothers continue to "make good." "The Last Days of Pompeii" repeated its usual success. By the booking of such films, Messrs. Blake are greatly popularising their hall, and appear to have gauged the public taste very accurately. Not the least attractive feature of the Empire entertainment is the excellent music provided by the orchestra under the capable baton of Mr. Farnhill. At this hall last week the popular Vitagraph drama, "The Test," proved a great attraction.

Mr. A. C. Clements, at the Palace, is not complaining, business being consistently good. Recent money-making pictures have been "No Quarter," "Marriage a la Carte," and last week-end "Captain Kidd," which found much favour. Last week the "Boomerang" has gripped Bedfordians, and provided the Palace with "bumper" houses.

The pretty riverside Picturedrome, where Messrs. Chetham, Sons and Biffen are more than holding their own, has been filled recently by "Dr. Gar-El-Hama" and "The Green Eye of the Yellow God." For the week-end Mr. Bob Chetham did well with "The Cigarette Maker's Romance." On Monday "The Fruits of Vengeance" made a big hit, and Tennyson's beautiful "Lancelot and Elaine" on the screen proved equally popular.

FROM THE WELSH METROPOLIS.

(BY OUR OWN CORRESPONDENTS.)

The Castle Cinema, under the management of Mr. Reynolds-Benjamin, was formally opened on Monday last. Situated opposite the fine old Norman Castle, this theatre is in a commanding position, and its popularity should be assured.

Mr. Bert Spathaky, the newly appointed manager of the Canton Cinema, was presented by the staff of the Cardiff Cinema, at which theatre he acted as under manager, with a silver-mounted dressing case. Since his advent to Canton, Mr. Spathaky has experienced a run of big houses at this popular West-end cinema.

A well attended Trade show was given at the Walturdaw Company's offices, St. John Square, Cardiff, on Wednesday last, of the "Veteran" and the "Forgotten Melody."

The Hippodrome has booked several of Messrs. Gaumont's exclusives. The popularity of this hall is by no means impaired by the increased opposition. The manager is Mr. George Mudge.

Since its inception, full houses have been the rule at the Llandaff Cinema. Mr. Lucas tells me that the Power's No. 6, which has been installed by the local branch of the Walturdaw Company, is giving every satisfaction.

Arrangements have been concluded for the holding of the Cinema and Allied Trades first annual supper and social at the Park Hotel, Cardiff, on Friday, March 27th. The function is to commence at 11 p.m. and to conclude at 2 a.m. Tickets may be obtained from the Honorary Secretary, Mr. J. Langham Brown, the Kinematograph Trading Company, Metropole Buildings, The Hayes, Cardiff, and are priced at 4s. single and 7s. 6d. double. Readers should particularly note that ladies are invited, and there are two active lady members of the Committee.

This week "The Cigarette Maker's Romance" tops the bill at the Imperial Picture Theatre, and next week the "British Army" film holds pride of place. This latter is being shown in two sections, one part each three days.

The "Benyon-Ledoux" fight film last week was screened at the Old Original Picture Theatre. At all times popular this hall is doing record business under the able management of the genial Captain Worsley. The film is handled by the South Wales Film Agency, and this firm reports splendid bookings with this topical exclusive.

WHEN IS A MANAGER NOT A MANAGER?

The following dialogue is reported to have taken place upon an application for an occasional fourteen days' licence.

Mayor (to applicant): Are you the manager?

Applicant: Yes.

Mayor: Do you know if the cinematograph licence has been transferred??

Applicant: I cannot say.

Mayor: Who holds the licence? Surely you as manager should know who holds the licence.

Applicant: I cannot say who has it.

Mayor: How can you act as manager unless you know something about the licence? There may not be one.

Applicant: I am told there is.

Mayor: Has it been transferred to your company?

Applicant: I cannot say.

The Bench were of opinion that the application was somewhat premature.



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ANDY CLARK.

Show the best Juvenile
 Comedian on the Screen.

“ANDY CLARK”

Let him fill your Hall
 for you. He's a great
 favourite and appears
 next in

ANDY GETS A JOB.

Released Easter Monday,
 April 13th.

Approximate Length
 1,000 ft.

Andy made a big hit in “Archie and the Bellboy”—and will be featured month by month in a new adventure. Your audiences will get to love Andy, and will want to see more of him.

ON VIEW IN LONDON THIS WEEK.

ON VIEW IN THE PROVINCES NEXT WEEK.

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**SPECIAL
EASTER
RELEASE.**

The Most Appropriate Film for Easter Week.

AND AN ANGEL CAME

SYMBOLICAL DRAMA



**Released
April 6th.**

**Approx.
920 ft.**

THE MOTHER SURRENDERS HER CHILD TO THE ANGEL OF LOVE.

**A Pathetic and Appealing Subject.
Beautifully, Tenderly, and Reverently Portrayed.
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LONG EXCLUSIVES MAY COME AND GO—BUT EDISON ONE-REEL FEATURES ARE POPULAR EVER. BOOK THEM EVERY WEEK.

—TWO-REEL FEATURE RELEASE.—

A Face from the Past.

*Drama. By FRANK BLIGHTON.*Code—VUURBERG. No. 7486.
Released Monday, March 23. Approx. 2000 ft.

A farmer, after losing the girl he loves, tries to ruin the man who married her, does so, and then, years later, finds himself indebted to his victim for his own life.

Falling in Love with Inez.

*A Comedy. By MARK SWAN.*Code—VUURSTRAAL. No. 7488.
Released Thursday, March 26. Approx. 750 ft.

When uncle caught a silly young fool hanging around Inez, he chased him away and swore to exterminate the next one. But the next one was a young giant—so he got a cigar.

On the Great Steel Beam.

*Drama. By SIDNEY BOOTH.*Code—WAAGSTAND. No. 7515.
Released Thursday, March 26. Approx. 1000 ft.

One of the most sensational scenes ever attempted. It shows the man hanging by his hands from a swinging beam seven storeys above the ground. As his fingers slip off the beam he is caught in mid-air.

THE JOINING OF THE OCEANS.

*Scenic. The Panama Canal, October, 1913.*Code—VUURPOOK. No. 7495.
Released Thursday, March 26. Approx. 150 ft.

New views of the Panama Canal taken when the Gamboa dyke was blown up and the waters of Lake Gatun rushed into the famous Cul-de-sac cut.

A PIOUS UNDERTAKING.

*Comedy. By HERBERT PRIOR.*Code—VUURSTEEN. No. 7497.
Released Monday, March 23. App. 700 ft.

A policeman must eat his wife's pies. Imagine his feelings of joy when he sees a tramp stealing two of these specimens of armour-plate. The tramp's fate is too sad to tell.

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WORLD OF FINANCE.

The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

THE STEREOSCOPIC CINEMATOGRAPHY SYNDICATE, LIMITED.

In the Companies' Winding-up Court, in the Chancery Division, Mr. Justice Astbury heard a motion in connection with a petition for the compulsory winding-up of this company, and to stay proceedings under that order.—Mr. Austin Cartmell said the matter had been settled, and no order would be asked for in the motion except that the applicant should pay the Official Receiver's costs.

His Lordship: Very well.

CLAIM FOR COMPENSATION.

A rather remarkable compensation case was heard at the Scarborough County Court, when Herbert Eaman sued Harold Cardwell, one of the gentlemen associated with the Picture House, Vernon Place, in a case of arbitration under the Workmen's Compensation Act.

Mr. H. E. Donner, who appeared for the plaintiff, said the latter was engaged as doorman at the Picture House at 15s. a week, but his wages were afterwards raised to £1. In February, 1913, he was standing on a ladder outside the picture palace, posting some bills, when the ladder slipped, and in order to save himself the man jumped to the ground. He had been incapacitated since, and had not even been out of his room since March 7th.

In support of the applicant's case, medical evidence was given by Doctors Ross, Salter and Thornley, all of whom agreed that plaintiff's knee was likely to be permanently stiff, and that his condition was compatible with the fall.

It appeared from further evidence that Mr. Cardwell had claimed against an insurance company with regard to the accident, as far back as August.

His Honour said Mr. Cardwell had given his case away by now denying an accident which he claimed for in August.

Mr. Whitfield, for the defence, said if a truthful account was given to the insurance company nothing could be alleged against them, and Mr. Donner remarked that his client did not wish to make a claim personally against Mr. Cardwell if the latter was not insured.

The Judge: But he is bound to do so under the National Insurance Act. He is bound to claim from the employer. Why did he ask if the employer was insured?

In summing up the case, the Judge said he could not sufficiently condemn both parties in the case for what he called the trick played upon the insurance company and the State. When it was found the man was insured, the employer filled up a form stating the details of the accident, so it was impossible now to say that it did not happen. His Honour took the view that the accident accelerated a latent condition in the applicant. He made an order for 10s. a week, but stated that, to mark the applicant's conduct he would not award him costs.

Bankruptcy.

In the matter of the Osborne Pictures, Limited, 6, Clegg Street, Oldham, the first meeting of creditors was held at the Official Receiver's office, Greaves Street, Oldham, when Mr. Herbert Booth, Assistant Official Receiver, presided. The statement of

affairs on January 15, when the winding-up order was made, showed that as regarded creditors there was an estimated deficiency of assets to meet liabilities, subject to the costs of the litigation of £748 6s. 10d. The liabilities amounted to £1,092. As regarded the contributories, there was a total deficiency of £2,875 6s. 10d. The failure of the company was attributed by the managing director and secretary to keen competition. Mr. Hughes, the managing director, said the Osborne Hall used to be a good place, and he accounted for it going down owing to the great competition in the town. Then there had been so many shows built outside the borough, which also prevented people coming to town. The solicitor, on behalf of Mr. Hughes, said he could find a party who would give £250 for the place as a going concern. Mr. J. S. Liversage was appointed liquidator, and Messrs. W. Hughes, J. Munro and T. Baines a committee of inspection. Afterwards a meeting of contributory owners was held, when the shareholders agreed to the liquidator and committee of inspection appointed by the creditors.

Receiverships.

NEW MANCHESTER THEATRE, LIMITED.—A notice of the appointment of W. R. Sharp, of 30, Brown Street, Manchester, as receiver and manager, by Order of Court, dated February 9, 1914, filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

EDMONTON CINEMATOGRAPH THEATRES, LIMITED.—A notice of the appointment of A. Henley, of 34, Great St. Helen's, E.C., as receiver and manager, on January 5, 1914, under powers contained in debenture dated December 6, 1911, filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

COUNTIES ELECTRIC THEATRES, LIMITED.—A notice of the appointment of J. S. Cotman, of 10, Coleman Street, E.C., as receiver or manager on January 30, 1914, under powers contained in debenture dated November 1, 1911, filed pursuant to Section 94 of the Companies (Consolidation) Act, 1908.

Mortgages and Charges.

GRAND CINEMA (PADDINGTON), LIMITED.—Issue on January 30, 1914, of £1,200 debentures, part of a series of which particulars have already been filed.

WOOD GREEN PICTURE PALLADIUM, LIMITED.—Particulars of £2,000 debentures, created January 2, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £650. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

CITY PICTURE PALACE COMPANY (YORK), LIMITED.—Issue on January 31, 1914, of £375 debentures, part of a series of which particulars have already been filed.

ASSOCIATED ELECTRIC THEATRES, LIMITED.—Particulars of £600 debentures, created January 29, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

DRAMA OF DISTINCTION.

It is late in the day to direct attention to the quality of Gaumont Coloured Films, but when this attribute to success is allied to the magnificence of "THE FALL OF CONSTANTINOPLE" and the charm of "THE DUKE'S TALISMAN," it is clear that such a film "fills the bill." You will find these many attractions in

AT THE HOUR OF DAWN.

The film tells the story of a Brigand's descent upon a mediæval city, the spurning of his love by a maiden, and her rescue by her lover, who relieves the city. "AT THE HOUR OF DAWN" is a Two-Reeler without an unnecessary foot of film. No padding, no crude aiming at sensation—just an old-time story delightfully depicted.

EASTER MONDAY, APRIL 13th.

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Branches at—Liverpool, Manchester, Birmingham, Cardiff, Glasgow, Newcastle, and Dublin.

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BRIGHTON GRAND CONCERT HALL AND PICTURE PALACE, LIMITED.—Particulars of £150 second debentures, created January 22, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £100. Property charged: The company's property, present and future, including uncalled capital, subject to £1,000 prior debentures. No trustees.

STRET福德 PICTUREDROME, LIMITED.—Second debenture, dated January 22, 1914, to secure £250, charged on the company's property, present and future, including uncalled capital, subject to series for £4,750. Holder: J. L. Doniger, Carnarvon Street Cap Works, Cheetham, Manchester.

SHREWSBURY CINEMATOGRAPH THEATRE COMPANY, LIMITED.—Deposit of deeds of the Shrewsbury Cinematograph Theatre, on January 20, 1914, to secure all moneys due or to become due from the company to Barclay and Company, Limited, 54, Lombard Street, E.C.

FILM LIBRARIES, LIMITED.—A memorandum of satisfaction to the extent of £1,000 on January 19, 1914, of debenture dated September 28, 1913, securing £2,000, has been filed.

PROVINCIAL CINEMATOGRAPH THEATRES, LIMITED.—A memorandum of satisfaction to the extent of £8,750 on January 31st, of debentures dated December 23, 1910; January 25 and July 5, 1911; and January 31, 1912; securing £50,000, has been filed.

ACME PICTURE PALACE COMPANY, LIMITED.—Particulars of £1,500 debentures, created January 13, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, including uncalled capital. No trustees.

FEATURE FILMS, LIMITED.—Mortgage dated February 3, 1914, to secure £500, charged on land with warehouse and offices thereon in Regent Street, Blackburn. Holders: Meadowcroft and Son, Limited, Blackburn.

PALACE COMPANY (BURSLEM), LIMITED.—Debenture dated January 31, 1914, to secure £350, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: R. Mellor and F. A. Mellor, Moorland Road, Burslem; W. Tipping, Moreton, Victoria Road, Tunstall; and H. Cartledge, 154, High Lane, Burslem.

BRYNMAWR CINEMA, LIMITED.—Mortgage on land in King Street, Brynmawr, with the cinematograph theatre thereon, dated January 20, 1914, to secure all moneys due or to become due from the company to National Provincial Bank of England, Limited, stamped to cover £1,500.

A. AND C. FILM, LIMITED.—A memorandum of satisfaction to the extent of £3,000 on January 28, 1914, of debentures, dated October 30, 1913, securing £12,000, has been filed.

PICTURE HOUSE (HALIFAX), LIMITED.—A memorandum of satisfaction in full on January 31, 1914, of charge dated August 7, 1913, securing any sums due under a guarantee, has been filed.

SHOEBURYNES PALACE THEATRE COMPANY, LIMITED.—Mortgage dated February 13, 1914, to secure £1,100, charged on freehold hereditaments and premises, with the Picture Palace Theatre and other erections, in South Shoebury, Essex, and the company's undertaking and property, present and future, including uncalled capital. Holder: W. C. Iles, 3, Clarence Road, Southend-on-Sea.

COTTINGHAM COLISEUM COMPANY, LIMITED.—Debenture dated February 9, 1914, to secure not more than £900, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: J. W. Waddington, 3, Midland Place, Holbeck, Leeds.

UNITED CINEMAS, LIMITED.—Debenture dated January 29, 1914, to secure £4,000, charged on the company's undertaking and property, present and future, including uncalled capital and leasehold properties. Holder: C. Levy, 3, Brunswick Road, Hove, Sussex.

KESWICK ALHAMBRA COMPANY, LIMITED.—Issues on February 4 and 9, 1914, of £150 debentures, part of a series of which particulars have already been filed.

WESTON-SUPER-MARE (REGENT STREET) PICTURE HOUSE, LIMITED.—A memorandum of satisfaction in full on January 1, 1914, of mortgage dated March 27, 1913, securing all moneys due or to become due from the company to Parr's Bank, Limited.

BALSALL HEATH PICTUREDROME, LIMITED.—Mortgage dated November 26, 1913, to secure £700, charged on cinematograph or electric theatre, with offices and outbuildings and land forming site thereof in Balsall Heath Road, Birmingham. Holders: R. H. Mayhew and F. B. Darling, 38, Waterloo Street, Birmingham. (Registered February 14, 1914, pursuant to Order of Court).

N.L.T., LIMITED.—Particulars of £8,000 debentures, created February 5, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

New Companies.

WHITBY COLISEUM, LIMITED. (133,864.)—This company was registered on February 9th, with a capital of £4,000 in £1 shares, to take over the freehold premises known as the Temperance Hall, Whitby, York, and to carry on the business of proprietors and managers of theatres, palaces, halls, cinematograph shows, etc. Private company. The number of directors is not to be less than two nor more than five; the subscribers are to appoint the first. Qualification 100 shares. Secretary: J. R. Rose. Registered office: 2, Darley Street, Bradford.

GRANGE PICTUREDROME, LIMITED. (133,853.)—This company was registered on February 9th, with a capital of £1,500 in 1,450 preferred shares of £1 each, and 1,000 deferred shares of 1s each, to carry on at Trimdon Grange, Durham, and elsewhere, the business of proprietors and managers of picture palaces, cinematograph theatres and exhibitions, etc., and to adopt an agreement with R. Hogg. Minimum cash subscription £7. The number of directors is not to be less than two nor more than seven. The first are: R. Hogg and J. Hopper. Qualification (except first director) £50. Remuneration £10 each per annum (chairman £15). Solicitor: T. Jennings, Old National Bank, Bishop Auckland. Registered office: 11, Ropers Terrace, Trimdon Grange.

ENSIGN AGENCY, LIMITED. (133,872.)—This company was registered on February 10th, with a capital of £2,000 in £1 shares, to act as agents for and on behalf of Austin Edwards, Limited, of Wharf Street, Warwick, or their successors and assigns for the goods manufactured by them. Private company. The number of directors is not to be more than three. A. Edwards is the first director and chairman. Solicitors: Campbell, Brown and Ledbrook, Warwick.

A.C.L.W.S., LIMITED. (133,804.)—This company was registered on February 11th, with a capital of £200 in £1 shares, to carry on the business of manufacturers of and dealers in cinematograph films; photographers, electricians, electrical engineers, makers of bioscopes, cinematograph machines, cameras, etc. Private company. The first directors are: J. M. Hawkins and C. J. Plumb. J. M. Hawkins is first secretary. Registered office: 178, Charing Cross Road, W.C.

A FEATURE :-

At ordinary prices
a brilliant feature !

A Romance of Old Brittany.

This Pathecolor is a
house-puller, and is
in two reels.

Length 2,560 ft.



**Don't miss this chance.
BOOK EARLY.**

PATHE FRÈRES CINEMA,
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When visiting the Scottish
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be sure and inspect

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There you will be wel-
comed and, whatever your
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The latest and approved
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pattern, and Films
that suit popular
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Cardiff.



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1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

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On Friday, the 27th, we invite
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**THE . . .
CHEVALIER DE MAISON-ROUGE**

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Don't miss this masterpiece. It
is superbly staged, brilliantly acted,
and adapted from the famous
novel of Alexandre Dumas.

M. Alexandre and Mlle. Gabriel
Robinne take the leading roles.
This in itself speaks highly for the
excellence of the film.

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The Explosion.

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The Hero's Escape from
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HAPPENINGS AT HULL.

(FROM OUR OWN CORRESPONDENT.)

This is, indeed, a time of great activity so far as Hull is concerned, the cinema industry providing work for hundreds of men who would otherwise be unemployed. I refer to the building operations that are proceeding, and the likelihood of many more. The walls of the new Tower in Anlaby Road, are "towering" high, and the Strand, in Beverley Road, is also getting on well. The Cleveland, Wilmington, is still further advanced, and within the next few weeks a start will be made with the Majestic, also with extensive alterations at the Theatre de Luxe, as described below. An extension has also taken place at the Coliseum, and the construction of a balcony at the Eureka is proceeding apace. Negotiations are still proceeding with regard to the Monica (Newland), and I understand there is every possibility of both the Paragon (as it is generally called) and the Prospect going forward, even if they are on other sites. Then, besides our many other cinemas which are enjoying a fair degree of success, two more suggestions have come to my notice which have not yet received publicity.

Thanks to the courtesy of the architects, Messrs. Freeman, Son and Gaskell, I am able to give the first brief description of the new Grand Majestic, the building of which will be commenced shortly for Messrs. Morton's Pictures, Limited, on the site of the old Empire, at the corner of George Street. The whole scheme is a very lavish one, every effort being made to make the Majestic equal to the best in the country. The building will have a length in Grimston Street of 110 ft. with a frontage to George Street of 63 ft. and an elevation of 43 ft. There will be a spacious and luxuriously furnished oak panelled lounge café included in the scheme. The "throw" will be about 80 ft., the pictures being projected from a large and substantially constructed room. On either side of the screen will be a special box for the pianist and effects operator. Modern lighting, probably on the "Dimmer" system, will be introduced, and the ventilation will be on the most

modern lines. The seating capacity will be somewhere between 1,000 and 2,000, and all in first class style.

A costly scheme of alterations is to be undertaken at the Theatre de Luxe, and I understand that this will be in full swing by March. The de Luxe is a picturesque cinema at the corner of the famous Paragon Square, and was erected some three years ago by the Amalgamated Cinematograph Theatres. To use Mr. Comber's own words, "the whole building is to be remodelled and enlarged, and no amount of money will be spared to make it one of the best equipped theatres in the country." A capacious balcony will be erected, which will considerably increase the accommodation. A wide marble staircase will replace the present stone steps, and special attention will be paid to a scheme of up-to-date lighting and ventilation. It is being so arranged that the alterations will not interfere very materially with the present performances. Mr. Comber, I think, will have every reason to be proud of his new home when completed.

One of the latest proposals is for the erection of a cinema in St. Mark's Square, just off the Hessle Road. The new building will be in a populous district, though not far away from the new Picture Playhouse.

I am able to state that the rumour which was circulated to the effect that a well known picture palace in the city had taken over the recently built Wellington Rooms, and that this building was to be converted into a cinema, was without foundation. It is true, however, that an operating room has been added quite recently, and it is quite possible that the present proprietor, Mr. Downes, will give exhibitions.

ON THE KENT COAST.

Great interest was taken in Folkestone in the film version of "A Cigarette Maker's Romance," at the Central, which drew crowded and delighted audiences. "The Musgrave Ritual" proved another big attraction.—Under the guidance of Mr. J. H. Banks, the Playhouse retains its full share of popularity, the chief item in a good programme being "Battle of Elderbush Gulch."—Mr. A. J. Andrews is having a successful run of features at the Electric Theatre, Grace Hill, where "Captain Kidd" went well, together with the latest "news films."—At Dover, "The Test" and "The House of Discord" drew appreciative audiences to the King's Hall, while "Mother's Boy" caused much amusement.—At Ramsgate, the Queen's has been taxed to "capacity." "The Green Eye of the Yellow God" was a big attraction, and additional interest was given by Mr. Theo Dennis' powerful recitation. "The Autocrat of Flapjack Junction" created much laughter.—The Sherlock Holmes series is going well at the King's, "The Mus-

grave Ritual" being accorded a good reception. Amongst the lighter element "Pumps" and "When Dreams Come True" were prime favourites.—At the Royal Palace many good subjects are screened. "The Probationer" and "The Children of Destiny" met with approval. "Pimple's Bull Fight" was a good laughter-maker.—"A Prince of Evil" and "False News" were the special features at Shanly's.—At the Cinema, Broadstairs, "When the Earth Trembled" went exceedingly well, and brought good business. "The Other Woman" was also much appreciated.—There is little competition at Margate just now, and business is good. At the Parade Cinema, Mr. C. W. Stanley is providing a capital bill of fare. "Short lengths" are the most popular. "For the Honour of the Force" and "The Fatal Shot" were amongst the chief items.—Mr. Geo. E. May had some particularly good films at the Lounge, Cliftonville, the chief being "The Beryl Coronet," showing all the week. "The Loaded Dice" and "Daddy's Soldier Boy" also helped towards success.

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Daily Telegraph, Feb. 18th.

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NEWCASTLE NOTES.

(FROM OUR OWN CORRESPONDENT.)

Nothing but regret can be felt at the deadlock between the proprietors of local halls and the members of their orchestras, for the orchestral combinations in Newcastle-on-Tyne reach a high standard of excellence, and are highly appreciated by the general public as an integral part of the performances. It is at such times as these that the results of keen competition and of local restrictions manifest themselves, for now that they are faced with a demand for higher wages, several of the proprietors have confessed that to increase their expenditure would leave no margin of profit, because of the competition they have to meet from the large number of cinematograph theatres in the city and the surrounding district. Matters are not being made any the easier by the restrictions of the Town Improvement Committee of the Newcastle Corporation with regard to the seating capacity of certain of the halls.

The managers of those halls where continuous shows are given are congratulating themselves that their orchestras are not likely to be affected by the threat to withdraw labour if the higher wages are not conceded, because it is not contemplated that a sympathetic strike will be declared. One of the best orchestras in the city is retained at the Queen's Hall, in Northumberland Street, where the manager, Mr. F. W. Wolters, endeavours to make the music as attractive a feature of his performance as the continuous pictures. There is a celebrated conductor at the Queen's Hall, in the person of Mr. Charles M. Allan, who has been there over three months, and is well thought of by the patrons of the hall. Mr. Allan was for many years conductor of the private band of Baroness Von Eckhardstein, and later he was conductor of the famous orchestra on Scarborough Spa.

Some big films have recently been shown in Newcastle. Mr. Henderson has been doing record business with "David Copperfield," a popular feature wherever it has been shown.—Mr. Barry Raine had queues waiting outside the Grainger Picture House to see the exclusive picture taken in the crater of Mount Vesuvius, which was shown as part of a continuous programme, along with the Edison talking pictures.—The Vitagraph Company's splendid production, "The Trap," was at the Pavilion, and also at the Westgate Road Picture House, and at the latter place was also shown "Where the Road Forks."—The Queen's Hall had the three-reel drama, "Life of a Mother," amongst other good items.—"David Garrick" was at the Olympia, and at the Brinkburn; the Heaton Electric Theatre had "The Student of Prague," and also worthy of note was "The Star of India" and "Phantoms" at the Gaiety, and "The Closed Door" and "Phantoms" at the Empire Cinema. "Fruits of Vengeance" and "When Light Came Back" have also proved good bookings.

As a spectacular drama, "Antony and Cleopatra" proved a prime favourite at the Shipcot Theatre, Gateshead, as did also "Humanity," whilst at the Coatsworth Hall, in the immediate vicinity, there were good money-makers in "Judith of Bethulia," "Raised from the Ranks," and "Hard Cash." At Messrs. Black's Palace, Gateshead, were, amongst other pleasing items, "The Wheels of Fate" and the Keystone comedy, "The Old Tars," with a good variety programme in addition.

The proprietors of the New Town Hall, Consett, managed by Mr. Arthur Campbell, have forsaken the pictures, at all events for a time, and gone in for

dramatic works. In that they have followed the example of the Globe Theatre, Crawcrook, where Mr. Fred Barton, who used to be at the Blaydon Pavilion, is the manager.

HALIFAX HINTS.

(FROM OUR OWN CORRESPONDENT.)

Mr. E. H. Harmsworth, the newly appointed manager of the Theatre de Luxe, made an auspicious *début* last week, when he featured another of the Sherlock Holmes stories, "The Musgrave Ritual." This week he sent the film on to his directors' other hall at Barnsley, the Electric Theatre. Mr. Harmsworth is at present fixing up some fine stuff for all the halls on the de Luxe circuit. At the Halifax Hall, where a special children's *matinée* was held on Shrove Tuesday, he had "The Burning Train" and "The Test." Next week "The Seed of the Fathers" will be screened.

The Electric Theatre, Ward's End, under the control of Mr. Leslie Stansfield, is doing extremely well with the Pathé educational films. The subjects are being explained by Mr. Spencer W. Shaw, the headmaster of the Huddersfield Parish Church School. In addition, Mr. Stansfield has been showing "An Hour Before Dawn" and "Chelsea 7750."

I noticed Mr. Greene very busy at the Trade shows in Leeds the other day. That he has been working hard is fully demonstrated by the excellent "stuff" he has been sending to his Halifax and Sowerby Bridge halls. At the former places, "The Last Days of Pompeii" created capital business. This week the King and Picturedrome has been showing "The Duchess of Folies Bergeres" and "The Evil Power," whilst the attractions at the Gem have been "A Mother's Devotion" and "Darkness and Dawn."

Mr. A. L. Aucutt is still doing good business at the Hipperholme Picture House, where programmes have included "The Burning Train" and "The Test."

With his usual enterprise, Mr. Reg. Watson has been securing some capital "winners" for both the Cinema Hall, Luddenden Foot, and the Ideal, Halifax. At the latter place, "Grist to the Mill" and "Brennan of the Moor" have proved strong features.

"The Smouldering Spark" and "The Darling of the Regiment" have been shown at the Ripponden Picturedrome.

To celebrate his last week at the Electric Theatre, Barnsley, Mr. Thomas Job had an exceedingly attractive programme. "Kissing Cup" was at the "head of affairs" for the latter three days, and so popular did it become with Thursday's audience that both Friday and Saturday saw crowded houses, especially so on the latter day, when hundreds of would be patrons had to be turned away.

BOGNOR BRIEFS.

"The Secret of Adrianople" was a good feature at the Pier, Bognor, at the beginning of last week and drew large "houses." This week "The Colonel and the Flapper" (a picture taken locally) is arousing much interest. Besides these "star" pictures there is also the "Gaumont Graphic," which is changed twice a week.

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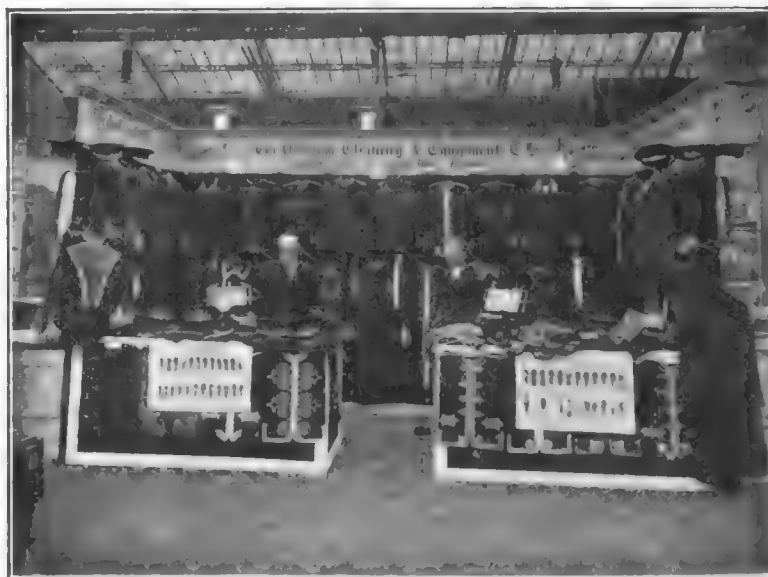
It was a peculiarly daring enterprise on the part of the promoters to organise an Inter-

the success is due, and these gentlemen must have found much gratification at the manner in which their labours have been rewarded. From the first, the Exhibition received the approbation of the foremost men in municipal, educational, and religious circles in the chief towns of Scotland, and the general public has, by its attendance evinced great interest in every section of the undertaking—exhibits, conferences, lectures, etc. The Trade, which is really the chief beneficiary by such events, has responded well to the call, and its members have expressed themselves as more than satisfied with what has been brought to their notice. The stall-holders are well pleased with the results of their enterprise, and good business has resulted. In every respect then, it can safely be assumed that "success" is the word which sums up



national Cinematograph Exhibition in Glasgow, the second city of the Empire, and home of the "canniest" and, perhaps the most astute business men in the kingdom. But the canny Scot loves daring, and after the Exhibition has been open for the first half of the period of its existence, it can safely be said that the promoters did not err in their judgment, and that they have captured the admiration and gained the gratitude of exhibitors north of the Tweed for bringing to their doors all that is latest and best in the world of cinematography. The verdict of all now is that the Exhibition is a success; it has fulfilled the ideals of the promoters; exceeded the expectations of the sanguine; and more than satisfied the few who at first were doubtful of the wisdom of the proposal. To have achieved this result in Glasgow is a feather in the caps of Messrs. Schofield and Cotton to whose efforts most of

the result of the undertaking, and where a trade exhibition can be described by that word,



it follows that nothing but good to the trade in general can have been accomplished.

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From the prophecy of what was to be seen at the Exhibition in our last week's article, readers obtained a correct idea of the exhibits,



but a mere recital of the various articles that were to be on show could not convey to the prospective visitor any impression of what the actual exhibition would present. To appreciate the thousand and one exhibits set out in orderly array, in admirably designed and tastefully decorated stands, a personal visit was necessary, and to have the exhibits demonstrated and explained by courteous and practical attendants, was, in itself, an education, and, in many cases, a revelation. To attend the conferences and lectures, and listen to the addresses on the divers interesting subjects, arranged and delivered by gentlemen who gave the results of their experience and study to the audience, and to be further interested by the questions and discussion which followed, provided for those who were privileged to be present lessons the value of which cannot be estimated, but which will doubtless more than repay those who gave their time to this section.

THE OPENING.

The Exhibition was opened under most happy conditions. The Press, which well supported the undertaking from its conception, were the first fortunate visitors, for the first "function" was devoted to them, and about forty representatives of the Scottish newspapers were entertained at luncheon by the promoters. Mr. J. J. Bennell, who very rightly was designated the "Father of the Trade" in Glasgow, presided, and outlined the objects of the Exhibition. He also gave the toasts of "The King," and "The Press."

The opening ceremony was performed by Sir John Ure Primrose, a former Lord Provost of the city, and a gentleman who for many years has made photography in all its aspects his study and hobby. The chair was occupied by Mr. J. J. Bennell, who gave an interesting account of his experiences as a moving picture showman in Scotland. Seven years ago, he related, he gave fourteen shows in one week in Glasgow, the total financial result of which was £23. In subsequent weeks, however,

more people attended, and he was able to clear a profit. Since that time the progress made by cinematography had been marvellous. No one in the early days could foresee the wonderful places which would be erected in Glasgow for cinematograph shows, where they now had some of the best equipped and most magnificent picture theatres in the world. Cinematography, however, had not reached its zenith by a long way. His own opinion was that it was still in its infancy. He was proud to think that the promoters, who had held their first exhibition in London, had selected Glasgow, the second city in the Empire, for their second exhibition.

Sir John Ure Primrose, who was well received, said he desired to open the Exhibition in the spirit that this was conceived as an educative exhibition, showing that what in its origin was a glorification of the magic lantern, had within it possibilities, educative, instructive and enlightening, far beyond the vision that we view. He looked to the cinematograph to occupy the advanced post of progress on the very same lines as the kindergarten in education. By illustration, and especially by movement, pages of the historic past might be presented to the view of children, which, along with oral teaching, would make the lesson doubly interesting and doubly attractive. There were other and deeper



MR. ARTHUR VIVIAN,
of the St. George's Theatre, Paisley, producer of
the "Rob-Roy" picture.

recesses of possibility which made the judicious mind pause and wonder as to what further revelation might be made by the science of cinematography.

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Following the playing of "God Save the King" on the great organ, Sir John was thanked for opening the Exhibition.

THE CONFERENCES' ADVERTISING.

The first conference was on a Trade subject, Mr. Low Warren speaking on the subject of the "Cinema in Advertising." In the course of an excellent paper, Mr. Warren gave many instances where the picture showman could increase his returns by careful and judicious advertising, and noting the pitfalls of which the non-practical advertiser ought to beware. The chairman at this conference was Councillor Forbes.

THE CINEMATOGRAPH AS A MORAL AND RELIGIOUS FORCE IN MODERN LIFE.

The conference was exceptionally well attended, especially by the clergy of all denominations, and among the audience were a considerable number of ladies and gentlemen engaged in church work in Glasgow. The Chairman was Mr. J. Buyers Black, F.C.I.B. and A., while the principal speaker was the Rev. James Barr, B.D., of Glasgow. The Chairman, in opening the proceedings, said that in considering the question of cinematography in reference to religion the great point they in Scotland had to keep before them was the sanctity of the Lord's Day, and the necessity of maintaining it. If the cinemas were to be allowed to open on Sundays it would play havoc with the religious education of the young, and would be the means of doing away with the second (Sunday evening) service altogether. But the cinema had come, and they had to consider what they were to do with it. It had, without doubt, come to stay, and was a growing force, and it would be easier for religionists to make terms with the cinema proprietors now than it would be in a year or two years' time. To admit the cinematograph into churches would be almost sacrilege, and one could not imagine the cinema in Westminster Abbey, St. Paul's, or Glasgow Cathedral, no matter how good it became. Properly directed, he realised that the cinema contained great possibilities, but, on the other hand, if not carefully watched, it was also in the power of the cinema to play great havoc with the Church.

Rev. Mr. Barr, who followed, said he was not hide-bound by convention, and thought the Church should have the best of everything that was good and the best of modern invention in every possible way. One reason of the Church not favouring cinematography as an aid to religion was the limited number of religious films, and the danger of present-day imaginary

pictures taking away the ground-work of reality. If experiments in the way of cinematography were to be made, it should be done in their own buildings, and if properly handled, should be a great help to religious well being, and a means of uplifting the people to the highest religious sentiments of the people of Scotland. Speaking on modern picture palaces, the rev. gentleman said they were wonderfully free from anything to which exception could be taken.

Rev. M. Bruce Meikleham, a member of Glasgow School Board, said the time was past for arguing whether the cinematograph should be used on Sundays; the question, now that it had come, was that they should get the best films. He had seen Sunday shows which he would rather not have seen, and although he was not in favour of cinematographs in his own church, he was convinced if they could get suitable religious films they would have an elevating influence.

Rev. Lloyd Morris, a prominent Glasgow divine rejoiced in the fact that the pictures had been instrumental in reducing the takings of the publican, and although he did not favour Sunday shows, was pleased that on week-days the masses spent their money in so innocent a fashion, instead of spending it on drink.

After several others had spoken for and against the cinema as a means for Church work,

Mr. J. J. Bennell, of the B.B. Picture Halls, said he did not hesitate to class himself as a religious man. For a time he had run Sunday shows in Glasgow, but did not do so now, as the Corporation in its wisdom or otherwise had put a stop to them. In relation to the Sunday shows, Mr. Bennell continued that he had a hall in one of the most squalid districts of the city, and on Sundays, when the hall was open, thousands of people used to come to see the pictures. These people were, many of them, persons who never went to church, and whom

the Church would not have if they came, but at his hall they came in working garb and saw pictures which did them no harm, and he was sure they saw many which could not fail to have an uplifting influence on them. Concluding, Mr. Bennell said there was no hostility between the exhibitor and the Church. The exhibitor was prepared to take advice, help, and co-operation from the Church, and to work with them in every possible way.

Rev. J. Foster Holdsworth, of the Tabernacle, Great Western Road, Glasgow, said he had used the cinematograph as an aid to his religious work for the last ten years in Bristol, Newcastle, and now in Glasgow, and he knew that it was compatible with the best interest of the Church. The cinematograph had been a strong right arm to him in the work he had to do, not only in squalid regions of large towns, but in the West-end of Glasgow, and he found it a great help in moral teaching. Mr. Holdsworth made



a strong point in saying that if people honoured parsons who became great novelists and preached their sermons by means of fiction, why should they not honour a parson who preached his sermon by means of the cinematograph?

The discussion was most interesting, and was mostly in favour of the cinema as an aid to religion. At the close the audience were privileged to witness a performance of the "Prodigal Son" on the screen, and at its conclusion were unstinted in their applause.

THE CINEMATOGRAPH AS EDUCATIONAL MEDIUM.

On Thursday the first session of the educational conference was held, when the above subject was dealt with. The chair was occupied by

Lord Provost D. M. Stevenson, who said it occurred to him that the cinematograph might be the means of making his fellow-citizens better acquainted with the work of the Corporation. The whole of the citizens were very sympathetic towards Corporation work, but many of them knew little about it. People had eyes as well as ears, and through the eye it was very much more easy to educate than through the ear. The cinematograph might do an immense amount of good by bringing all phases of life near to all classes of people.

THE CINEMATOGRAPH IN EDUCATION.

Professor Gregory, in introducing the subject, said the educational value of good illustration was now generally recognised. It was surely better to show students pictorially the chief natural features and processes than to expect them to evolve live ideas out of their inner consciousness or from verbal descriptions. In primary education the cinematograph appeared to him of most value in the teaching of geography, but it should also be most useful in history by its record of historical events and ceremonies. In technical education the cinematograph promised to give simply incalculable help. For cinematograph exhibitions to be of real value it would not, however, do to rush them through the merely brief titles thrown on the screen. The views must be explained clearly and supplemented by diagrams and ordinary slides, which could be examined at greater leisure. Concluding, the speaker said he trusted the authorities would see that education obtained its fair share of help from this valuable instrument of instruction and research.

THE CINEMATOGRAPH AS AID TO LITERARY STUDIES.

At the afternoon session there was a good audience to hear Mr. J. M. Cuthbertson, Glasgow High School, on this subject. The cinematograph, he said,

was in the same position as almost every other product of human thought—it was an educational medium. There was an educative influence from it whether they liked it or not, and the whole point at issue was that they must bring that to the public in a way that they would want it, as well as it could possibly be done, and in a way that would bring it into close actual relation with the practical educational work of the age. The cinematograph possessed an advantage over the stage in so far as it was able to give a certain realism of setting which was valuable in appealing to the child mind.

THE CINEMATOGRAPH AS AID TO HISTORY.

Mr. George Eyre Todd, one of Scotland's best known writers, was the speaker at the first session of Friday's Educational Conference, when Mr. W. C. McBain, J.P., presided.

Dealing with "The Cinematograph as an aid to History," Mr. Todd said the question was often asked whether the vogue of the cinematograph would be a lasting one. Several other vogues were cited which had proved ephemeral. The new vogue would altogether depend upon how the enterprise was developed, and he felt it had not yet quite struck a vein. So far it remained too much a mere reflection of the ordinary spoken drama of the stage, and too much in the vein of melodrama. He held that in our technical methods there was too much learning through the intellect, the faculties of observation not being sufficiently cultivated. There were recent improvements in this respect, but the cinematograph offered the best opportunity for improvement of them all.

At the afternoon session, Mr. D. B. Duncanson (Glasgow Provincial Training College) spoke on "Science and Industries illustrated by the Cinematograph." Mr. W. M. Ramsay (Edinburgh) presided.

Mr. Duncanson said he would restrict films, so far as education in the sciences were concerned, to unique occurrences, where the phenomenon was difficult to reproduce, and could not be produced in the schoolroom to order.

On Saturday, the Educational Conferences were continued, when there was a good attendance of head-masters and teachers from the various schools in the city present, under the presidency of Rev. John Smith, D.D., Chairman of the Govan School Board. The speaker was Mr. Joseph Best, B.Sc., London, who dealt with "the Cinematograph in Nature Study," in an interesting manner.

THE TRADE SUPPER.

On Friday evening business gave place to conviviality, when the exhibitors and stand-holders met in a social capacity at the Carlton Restau-



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UNTIL

Saturday, February 28th.

rant and spent a pleasant time. The chair was occupied by Mr. Ballantine, the secretary of the Glasgow Branch of the Exhibitors' Association, whom everyone was pleased to see present.

The toast of "The King" having been duly honoured,

Mr. Wynn, of the National Cash Register Company, proposed the toast of "The Exhibition," and gave three reasons why it should be enthusiastically honoured. Firstly, the Exhibition was an opportunity for the exhibitor coming in touch with a larger public. Secondly, the Exhibition was a means of educating the public; and lastly, the usual domestic reason, it gave them the opportunity of coupling with the toast the names of Mr. Schofield and his able lieutenant, Mr. Cotton. The toast was pledged with musical honours.

In replying, Mr. Schofield said that nine-tenths of the success of the Exhibition was due to Mr. Cotton, while he also expressed great pleasure at the support accorded by the exhibitors.

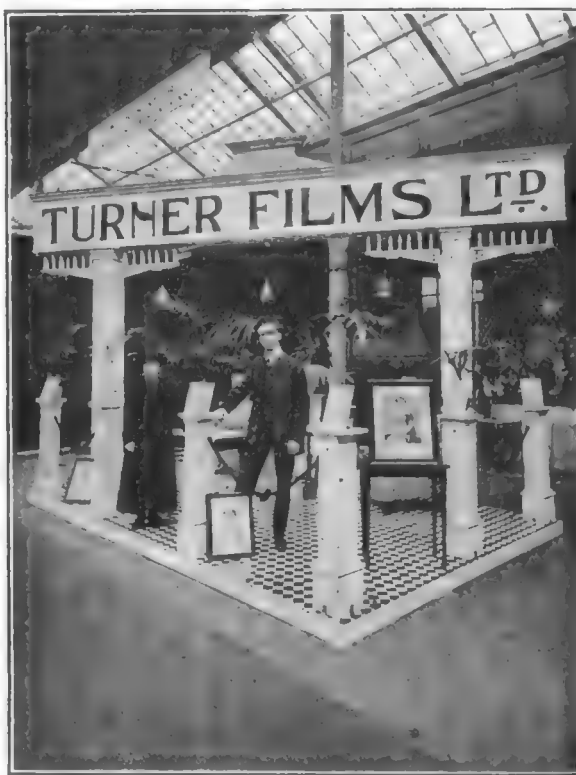
Mr. Cotton mentioned how pleased they were with the unanimity with which the exhibitors had worked together for success. The Exhibition was useful for the promotion of Trade interests in Scotland, and for engendering the feeling of good fellowship between those engaged in the industry.

Mr. Tom Powers, in a racy speech, outlined the feelings of an actor when working before the camera, and concluded by saying he had come to this country to get to know the people, and he would ask those present to drink a toast to their friendship and the final organisation of the business to the point when they would all be fellow-workers.

An adjournment was then made to the smoking room, when Mr. K. Goldberg, of the A.E.G. Electric Company, Limited, read an excellent paper on "Modern Methods of Transforming Current for Projection Purposes." It was arranged that a special conference should be held to deal further with the many interesting points raised.

The second paper, on "The Ideal Programme for a Picture Theatre," was read by Mr. W. Harlan, of Portobello, Edinburgh, who said there were certain fundamental principles that could be grappled with which would aid all of them to attain something, if not all, of their ideal. He would like to see the play produced with that thorough attention to detail which left nothing undone that should be done, nothing done that should be undone. First and foremost, they should have dramas that appealed, not only for their picture environment and beauty of the photography, but also for their plot, which must be strong, their story, and their human interest. Concluding, Mr. Harlan said he did not favour the exclusive, neither was he in favour of too long a subject.

During the evening songs were given by Mr. Tom Powers, and the Trade supper was voted a great success.



One of the novelties of the Exhibition was the working model of a projecting machine made by a youth of seventeen, who had never previously seen a projector. The machine is made up of a number of amazing articles, including meat tins, shaving soap tins, bobbins, cardboard boxes, etc., while the lens is from an opera glass. The model shows a good picture.

The four projection theatres have been a source of much pleasure to the thousands of the public who have

attended the Exhibition. At times it was difficult to secure a seat, and many had to be content with standing room.

"Selsior" dancing films have attracted much notice, and their exhibition is eagerly looked for. The energetic "Jimmy" has popularised these, in company with his friend, Mr. Vivian, of the Scottish Film Service.

The new Drawing Room Cinephone, the invention of Prof. Constantini, of Paris, and which is being handled by the Talking Cinema Syndicate, Limited, of Glasgow, attracts considerable attention. This invention enables stage representations to be reproduced with startling realism, and there is a truly remarkable accuracy in the synchronisation of voice and picture. Another novelty on the same stand is the "Megatelegramophone," for registering voice and delivery to any distance.

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Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication, but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

THE THREE-WING SHUTTER.

To the Editor of THE BIOSCOPE.

SIR,—I have read Mr. Tomaszewski's letter in your issue of last week in reply to mine in your issue dated 15th inst.

The sum total of his remarks appears to be an agreement with my statement that Mr. K. de Proszynski did not invent the three-blade shutter as he is stated to have done in the article headed "The Polish Edison" in your issue dated January 29th.

Mr. Tomaszewski's suggestion that other people may have been using the three equal blade shutter without recognising its advantages before Mr. Proszynski realised them and read a paper on the subject before the Royal Photographic Society is simply ridiculous, as is also the suggestion that it was only a *novelty* of no real value when someone else patented it in 1903. Apparently it only became a valuable discovery when it was years old and after Mr. Proszynski had rediscovered it and claimed it as his wonderful invention.

By the way, is it not somewhat necessary for an invention to be a novelty in order to enable one to obtain a patent for it?—Yours faithfully,

G. A. MATHYS.

75, Sotheby Road,
Highbury, N.

February 17, 1914.

EDITING FILMS.

To the Editor of THE BIOSCOPE.

SIR,—Can nothing be done to insure correct orthography in the editing of films for the British market? Some of the Continental manufacturers are notorious offenders in this respect. Quite recently we have come across "wholy" (for holy), "inseperable," "involentery," "of" (instead of "off"—e.g., "He switched of the lights"), etc.

Apart from the distracting effect of such grotesque inaccuracies, occurring, as they sometimes do, in the midst of a most tense drama, it is surely inconsistent that the heads of our great industry, who are always driving home the "educational value of the cinematograph," should permit them.

I venture also to suggest that the phonetic spelling frequently adopted by our cousins on

the other side, is not appreciated or even understood by the great bulk of English audiences. I have frequently heard a titter go round the audience when the word "thru," for instance, appeared on the screen. There are other Americanisms which require translating.

Apparently it is outside the province of the Censor to regulate these matters. Might I suggest, therefore, that the Trade Press should use its influence to eradicate these lesser evils?—Yours, etc.,

R. C. SIMMONS.

Coliseum Picture Theatre,
Bristol.

February 23, 1914.

A CORRECTION.

To the Editor of THE BIOSCOPE.

SIR,—In your report of the Executive Committee meeting of the Cinematograph Exhibitors' Association of Great Britain and Ireland, mention was made of a letter which was read, from me, "with reference to the action of the Manchester Justices in imposing further oppressive rules on the exhibitors."

This should read: "With reference to the action of the Rochdale magistrates in imposing further oppressive rules on the exhibitors."

As the substitution of the word Manchester for Rochdale is likely to lead to some confusion amongst our members, I shall esteem it a favour if you will give publicity to this letter in your next issue.—Yours, etc.

G. M. MONTANINI.

Manchester.

February 14, 1914.

CONTRADICTION A RUMOUR.

To the Editor of THE BIOSCOPE.

SIR,—Will you kindly be good enough to deny through your columns the report which has been circulated throughout the Trade that I am resigning my position as Publicity Manager and Press Agent to Messrs. Ruffell's Exclusives, Limited, as this report has no foundation whatever.—Yours, etc.,

E. M. KANE.

8 and 9, Long Acre, W.C.

February 24, 1914.

"WHAT THE PUBLIC WANTS."

To the Editor of THE BIOSCOPE.

SIR,—To my mind, the most interesting of the many interesting points raised by your symposium on "What the Public Wants," is the question as to whether the average audience really cares for "art in the film," or whether it is quite content with commonplace mediocrity. By "art in the film" I mean the kind of work which is imaginative, individual, and really creative, as compared with that which is merely a reproduction on conventional lines of something that has gone before.

Personally, I firmly believe that the public is really interested in the technical and artistic development of the picture play, and that it is quite ready to support the manufacturer who shows originality and imagination. There are many exhibitors who systematically feed their audiences upon banal, mediocre stuff in the sincere belief that the latter will not appreciate anything better. That this fear of anything novel is unnecessary has surely been proved by the immense success of such films as "The Mysteries of Paris," "Quo Vadis?" and several other masterpieces, most of which, at the time of their first appearance, were regarded with faint-hearted misgivings by many exhibitors as "too artistic" for the public's taste. Let us hope that the Englishman's proverbial distrust of anything new—which in musical matters has so often made our nation ridiculous—will not be a feature of the picture theatre industry. It is very disheartening for the producer who is honestly and intelligently endeavouring to do good and original work to feel that his finest efforts will be met by the exhibitor with the dampening criticism that "it is very clever, but the public does not want that sort of thing." Surely, it is for the public and not for the exhibitor (who after all is only a middleman) to pronounce the final judgment. If the public is not given an opportunity to test and select, how can it ever be in a position to want anything.—Yours, etc.,

JUNIUS.

London, S.W.,

February 21, 1914.

SIR,—The questions aroused by you in the interesting symposium which you published last week, suggest such a diversity of problems that they would seem to demand a complete series of articles rather than a few brief sentences, if one were to reply to them fully and in all their aspects.

As far as the "make up" of an ideal programme is concerned, the best possible selection of pictures for an average audience is, to my mind, one which has variety as its keynote.

It should include dramas, comedies, scenic, educational and scientific subjects.

Then as regards the popularity of long films, I could answer both "Yes" and "No." As Robert Burns says, "The proof of the pudding is the prying o' it."

Excellence of acting, plot and staging are all necessary to put the hall-mark of success on any production. But if I had to choose two only, I would select an ingenious and original plot and fine photography.

As regards public comment upon films, the critics vary, but suicides, "drunks" and lunatic scenes are to me very objectionable.—Yours, etc.,

T. J. WEST.

58, Dean Street, W.

SWANSEA AND DISTRICT.

The Carlton Cinema, Swansea, has already won for itself a splendid reputation, and has now a goodly number of regular patrons.—With such a fine selection of films as the "Sherlock Holmes" series, Kinemacolor and Pathé cartoons, one could not expect anything but full houses, and such is the case at the Picture House.—The Tivoli, another Swansea hall under the same directorate, is screening a similar programme with excellent results.—At the Shaftesbury, "The Wastrel" tops the bill. The film is being screened for six days.—The Castle, under the direction of Mr. Bowden, continues its successful career.—Will Evans "Harnessing a Horse," is sending the patrons of the Globe, Clydach, into fits of laughter. It is interesting to note that this hall changes its pictures every two days.—The Vivaphone is proving a draw at the Olympic, Swansea.—Those magnificent productions, "Through the Clouds" and "When the Earth Trembled" are being featured at the White Cinema, Llanelly.—Two houses nightly with a mid-weekly change of pictures is the rule at the Haggard's Theatre, Llanelly. Vaudeville also commands a share in the programme of this popular resort.

CHANNEL ISLAND CINEMAS.

"The Siege of St. Petersburg" and "Cross and Crescent" were the principal films at the Rectory Hall, Guernsey, where also has been shown a series of "lightning cartoons" of topical subjects.—At the Empire Theatre, an Edison feature, entitled "Mary Stuart," was the top-liner among other subjects.—Mr. Bartlett, at the People's Palace, has been showing as his "stars," "Shattered Lives," "Pals," and "Indian Pride."—Apparently, another picture house is to be opened in Guernsey, as an advertisement appears in a local newspaper inquiring for a site or large building suitable for that purpose in St. Peter's Port.—At West's Picture House, Jersey, "A Brother's Atonement," and a Vitagraph film, entitled "Let 'em Quarrel," with humorous items and the "Bi-Weekly" made up an entertaining programme.—At the Jersey Opera House, "Kissing Cup," and a Western drama, "American Born," topped the bill.—The first films at the Alhambra were "The Ironfounder" and "That Ragtime Band."

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EDISON EASTER RELEASES.

The Edison film programme, always varied interesting, is particularly so this week on account of the special attractions prepared for the Easter holidays and the week preceding them. This Company has always shown great discrimination in the selection of subjects suitable to particular seasons, and these films



SCENE FROM "JERUSALEM AND THE HOLY LAND."

should be in very great request, ranging as they do from works of high poetic imagination and the most deeply interesting scenes of Biblical history to absorbing drama and comedy well calculated to please a holiday audience. That the subjects are well worthy of interest is guaranteed by such names as Banister Merwin, James Oppenheim and Alice Williams and that their treatment is in every respect worthy of the subjects it is only necessary to say that they are produced in accordance with the best traditions of the Edison studio, and played by a company of actors which, for individual distinction and effective combination is unexcelled by any stock company in the world. A feature which will be of particular interest to English audiences is the inclusion in this series of the tenth of the Edison Company's British productions, and a film of strong dramatic appeal will be doubly welcomed for its fine presentation of familiar scenes near home, and by the fact that Mr. Marc MacDermott and Miss Miriam Nesbitt are ably supported by many well known London actors. The old fallacy, that actors trained to the requirements of the regular stage find difficulty in adapting themselves to the methods of the screen has been disproved time and again, both here and on the Continent, and the excellent work of Mr. T. Gideon Warren, Mr. Douglas Nubert, Mr. Cha. Vernon, and many others who have taken part in Edison productions, conclusively prove that

a sound dramatic training is essential to success as a film actor.

Of the photographic quality of these films it is only necessary to say that it is throughout fully up to that high standard which we have been led to expect, but the film, "And an Angel Came," is remarkable for some beautiful effects of double exposure, and some of the scenes in "The Antique Brooch," prove that even our much maligned climate can give perfect results in the hands of an expert.

A film which, apart from its technical merits, is particularly suitable for Passion Week, is a beautiful series of views in Palestine under the title of "Jerusalem and the Holy Land." The Church of the Holy Sepulchre, the Gardens of Gethsemane, and places which are of supreme interest to all the nations of the earth, are shown as well as the streets of the city with its varied populace, doubtless little changed in custom and appearance after nineteen centuries. We are shown Bethlehem with shepherds still watching their flocks outside its quiet walls, the River Jordan, Jericho and Nazareth. An interesting episode is the departure of 800 Russian pilgrims from Jerusalem, and some very beautiful views show the fishermen casting their nets on the sea of



SCENE FROM "AND AN ANGEL CAME."

Galilee. The photography brings out the salient features of the country with wonderful charm of atmosphere and the elimination of the tourist element adds greatly to the value of a wonderfully impressive picture.

"And an Angel Came" is a tender and pathetic little allegory showing the vain efforts of a mother to protect her child from the visit of the Death Angel and her ultimate consolation in the thought that Death puts a gentle end to pain and suffering. The subject is sad

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It is possible for a theatre to make its attractions so strong that they rise superior to counter-attractions and competition.

The film that can be called a super-attraction is a rarity, and when it comes it is always found to contain incidents and a story that will appeal to the British public.

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without being unduly morbid, and the great measure of success in treating a subject of such delicacy is a tribute to the dignified and reverent performances of Mr. Charles Ogle, and to the wonderful quality of the photography, which by perfect examples of double exposure gives that suggestion of spiritual mysticism which would be impossible in any other medium. It is a film which will touch



SCENE FROM "THE ANTIQUE BROOCH."

the heart strings of all parents, and teaches a lesson of consolation and hope with inevitable grief.

"The Antique Brooch" is a subject more suited to a holiday audience, being an interesting drama of English social life, with some very beautiful reflective settings, and containing some scenes of intense excitement.

Staying with a house party at Shirley Towers, Jack Morley meets an old acquaintance in Veronica, a poor relation of his host, Lord Shirley. One evening after dinner, Lord Shirley shows his guests a wonderful antique brooch of historic interest, and the same night Veronica, coming downstairs for a missing glove, is startled to see a large screen moving slowly across the room. Her cry alarms the household, and it is then discovered that the safe has been opened and the brooch abstracted. Veronica is suspected, but Morley takes the blame on his own shoulders, promising to recover the brooch which he says he has handed to a confederate outside. The next day Morley and Veronica travel up to town together. In another compartment of the train is Lady Shirley, bent on a shopping expedition, while in a third compartment, a man named Big Dan is returning to town after a fruitless visit to Shirley Towers with the object of possessing himself of the antique brooch. But though Dan was too late to secure the brooch, he was looking through the window, when the screen moved across the room and he knows in whose possession it is. He therefore creeps along the footboard of the train and enters the compartment in which Lady Shirley is sitting alone. Morley, however, sees him pass, and following him, there

ensues a tremendous struggle, as a result of which Big Dan is hurled through the door to subsequent oblivion, the brooch is restored, Lady Shirley is repentant, and Morley and Veronica live happily ever afterwards on the gratitude of Lord Shirley and Morley's wealthy uncle.

Though the story inclines towards the improbable, it is well constructed, and the situation on the journey in the train is original, dramatic and immensely exciting; and if the characters do not all comport themselves as we like to believe is usual in English society, their appearance and manner have all the necessary polish and distinction. Mr. MacDermott has a sense of style which renders him unapproachable for ease and charm of manner, and he and Miss Miriam Nesbitt make an ideal pair of lovers, while excellent studies are supplied by Mr. Vernon, Mr. Nubert and Mr. Warren. The conclusion, which also shows the interior of a railway carriage is perhaps a little drawn out, but this is only a slight detail in a thoroughly good drama. A very fine scene shows the west end of Westminster Abbey; and Shirley Towers, taken at one of the notable English country seats, supplies some exceptionally beautiful pictures.

From drama we pass to comedy in "Andy Gets a Job," the first release of a series in which Mr. Andy Clark makes his *début* as an Edison star. Andy is a little boy who decides at the early age of twelve that he will forego his educational career in order to assist his mother, a widowed washerwoman, to provide



SCENE FROM "ANDY GETS A JOB."

the overdue rent. He fails to convince a builder's foreman that he will be of much use as a bricklayer and derives more sympathy than encouragement in his endeavour to adopt the stage as a career. Even as a messenger boy he hardly seems likely to earn the full amount required for the rent in the few hours which must elapse before it is due, but a lucky chance of proving his honesty and good intention secures him a situation and uniform, and an advance which enables him to stay the irreverent hand of the bailiff and cause that worthy

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functionary to "beat it while his shoes are good." Andy is a delightful specimen of the smart Yankee boy of the Tom Sawyer type and plays with remarkable intelligence and some considerable sense of humour. He is likely to become a general favourite, and we are pleased to see his further adventures will be issued fortnightly.

"A Night at the Inn," a thrilling story of desperate adventure in Spain, and "Peg o' the

Movies," a film dealing with the adventures of a cinematograph company in the Far West, are also among the subjects due for release at Easter time, and make up a programme which is full of variety, played to perfection and mounted with attention to every detail and great artistic sympathy. These films should readily find a place in every programme, and cannot fail to give unlimited satisfaction to audiences of every class.

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

Ascending Sugar Loaf Mountain.

Although exceedingly short, this little travel film contains numerous admirably photographed pictures of majestic and impressive mountain scenery. Its subject is so different from that of the average film of the class that it also has an element of novelty. Certain it is, however, that it would be impossible to regale an audience upon anything more wonderfully beautiful than some of the glimpses it affords of this colossal natural spectacle. One's only complaint is that it is all too brief. It is distinctly a film to be booked. (Essanay film. Released April 6th. Length 189 ft.)

Hearts and Flowers.

This is a pretty sentimental trifle, well conceived and admirably presented. Although inclined at times to become over sugary-sweet, it is saved from mawkishness by the virile art of Mr. Francis X. Bushman, that fine actor whom it is always a pleasure to watch. The story shows how two lovers are brought together after many years' separation as the indirect result of a little girl's desire to buy flowers for her mother whilst the latter is in hospital. The tale is told in a series of varied and interesting scenes, all of which are made the most of by clever photography. It is the sort of film that gains a great deal from a good musical accompaniment. It should prove very pleasing to the majority of audiences. (Essanay film. Released April 9th. Length 987 ft.)

Curfew Shall Not Ring To-night.

This is a thoroughly workmanlike version of the famous poem. It is not the first time that the latter has been treated by the cinematographer, though one does not remember that it has been done before in one reel. Be that as it may, the present Thanhouser film makes a very acceptable entertainment, in spite of the

fact that this clever American company are usually seen at their best in modern drama and comedy. One fancies that the story is not explained quite so fully as it might have been for the benefit of those—if any there be—who are unfamiliar with it. The earlier portion is hastily dismissed, and a few more sub-titles, if not scenes, would be an improvement. Otherwise the film is excellently constructed, capably acted, and carefully staged. It should prove a sound attraction. (Thanhouser film. Released March 26th. Length 1,023 ft.)

A Wife's Devotion.

This splendidly mounted play of Italian social life is of engrossing dramatic incident, and played with that intensity which makes the Italian players the ideal exponents of the silent drama. It shows the sufferings of a beautiful girl, the daughter of a rich merchant, who, after becoming the wife of the Count Ercole Montesilva, finds that her husband is neglecting her for the more showy attractions of the Countess Agnese, a widow, who is unscrupulous in her desire to add to the list of her admirers. Sivia's suspicions of her husband's infidelity are confirmed by the receipt of a bracelet, which, intended for the Countess Agnese, has been delivered to her in error. The Count's infatuation and his wife's firm determination to hold her proper position in his house leads him to the desperate expedient of poisoning her medicine. Sivia is a witness of his act, and in a finely dramatic scene she upbraids him with the deed and declares her intention of drinking the poison that his future happiness may be assured. This proof of her devotion convinces him of his wicked folly, and, dashing the cup from her lips, he implores her forgiveness.

This scene, and one in which the wife returns the bracelet to the Countess Agnese with a contemptuous but dignified rebuke, is splendidly

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played by all concerned, while another fine performance is supplied by Barghetti, Sivia's father, who tries to act as mediator between husband and wife.

The play is very richly mounted, a fancy dress ball being presented in a very sumptuous manner, and the beautiful quality of the photography makes this a film above the ordinary average of merit. (G. Serra. Cines film. Released April 2nd. Length 2,059 ft.)

The Malarial Marshes.

It sounds like a difficult task to extract beauty from the stagnation and gloom of the marshes of the Roman Campagna, but this film shows what can be accomplished with artistic perception and a perfect knowledge of the possibilities of the camera. In contrast to the world-renowned beauty of Italian landscape and architecture, we are shown stagnant lakes and marshy lands, gloomy and forbidding in themselves, but which by judicious selection, and with the interest imparted by animated nature, the waterfowl and the picturesque southern cattle, and effects of sun and mist, constitute pictures of unique interest and considerable beauty. It is a subject which has attracted the attention of many painters, and cannot fail to be appreciated by the vast public to which it is unfamiliar. (G. Serra. Cines film. Released March 30th. Length 295 ft.)

Hearts and Hoofs.

This is a film which will appeal strongly to all lovers of animals, for the leading part is played by a horse which shows an unusual degree of intelligence, and seems to enter into his part as a hero of romance with a very keen sense of enjoyment. We see him acting as a go-between, carrying letters and loving messages from his owner's daughter to her lover on the neighbouring ranch. He promptly insists, too, on his due reward, and when it is not immediately forthcoming, makes his wishes known by violently ringing the dinner bell. He also takes part in more dramatic situations, for his owner rides off into the desert, and failing to find water, is soon reduced to a desperate condition of thirst and exhaustion. The horse takes the water bottle from his belt, and not only brings back water, but acquaints the daughter of her father's plight, and is instrumental in saving his master's life, and in securing the future happiness of the girl and her lover.

The horse is a beautiful animal which has been exceptionally well trained, performing his tricks with apparent spontaneity, and entering thoroughly into the spirit of the piece. The story is slight in texture, but is quite sufficient to exploit the talents of the principal performer and

provide a very interesting film, which is further remarkable for the sustained excellence of its photography. (New Majestic Company.)

The Messiah.

In reviewing a film which deals, as does the present production, with the life of Christ in full and elaborate detail, one is confronted by two totally distinct considerations—the artistic excellence of the pictures and the question as to the justification for treating the subject at all.

To commence with the first consideration, there can be no doubt that in "The Messiah" Messrs. Pathé Frères, the manufacturers of the film, give us some of their very best and most ambitious work. The immense difficulty of handling so great a subject, which demands elaborate spectacular display and broad effect combined with the utmost delicacy and discrimination in details, is at once apparent. It is probable, indeed, that there is no other theme which could test the skill of both producer and players so severely in practically every aspect of their arts.



The design of the film causes it to embrace every outstanding incident in the life of Christ from His birth to His death and Ascension. This means that the variety of scene and setting is almost infinite, and that everything has had to be carried out both with reverence and with historical accuracy under the most exacting conditions. The Bible story, with all its familiar details, has been strictly adhered to throughout, a fact which greatly adds to its educational value, and which also removes any suspicion of a desire to tamper with a sacred theme.

It would be difficult to praise too highly the magnificent manner in which the film is mounted, and the impressive splendour of the many spectacular scenes it contains. The atmosphere of life in Palestine and Egypt at the time of Our Lord is wonderfully caught, and, moreover, it is rendered vivid and realistic without any suggestion of modernisation. Among the scenes which are prominent for their spectacular beauty are the journey of the wise men to Bethlehem with their camels and their servants; the flight into Egypt across the arid waste of sand, past what

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Telephone : Gerrard 9824. Telegraphic Address: "MIRACFILM, RAND, LONDON."

appear to be solid sphinxes and pyramids; the glimpses of the majestic, stone-pillared temple; the pompous wedding feast at Canaan; the walking upon the waters; the joyful entry into Jerusalem, and many other episodes. Particularly pleasing, also, in all these scenes is the manner in which the traditional grouping and decoration are preserved wherever possible. This very considerably lessens any feeling of irreverence that might be found in the production. It is simply as though one were turning the leaves of some illustrated Testament, and suddenly the pictures became imbued with movement.

The acting of the film is on an equally high level with the staging. Each character passes through the film with the dignity which befits the solemn nature of the story, and, although the various impersonations are always real and human, there is in most cases an almost entire absence of the conventional theatricisms.

There is a large number of "vision" effects and celestial apparitions in the film, and these are, perhaps, on the whole, its least successful feature. Some of them, that is to say, are perfectly executed, whilst others are somewhat unimpressive and even a trifle tawdry. As to the manner in which the supreme moments towards the end of the film are presented, it is a little difficult to express any definite opinion. Nothing is omitted from the great and dreadful story, and, in consequence, there are scenes which, however reverently they were rendered, would probably appear painful and undesirable to some people. Such points must be left for the individual to approve or disapprove, but meanwhile it may be repeated that, as a whole, everything is carried through with deep impressiveness and dignity.

It may seem rather out of place in such a review as the present to touch upon the suitability of the film for public exhibition, but it is difficult to avoid the question altogether. Personally, we can conceive no sound reason why the film should not be welcomed everywhere and by everyone as a worthy and beautiful production of the highest educational and religious value. At the same time, it is impossible to deny the probability that it will arouse controversy and that some people will take objection to it. On the whole, however, judging by one's experience of the reception accorded to similar films in the past, and in view of the very great excellence of the present production, it may safely be prophesied that the general verdict will be a favourable one. These pictures cause the wonderful story with which they deal to live with a vividness that it can never have for the ordinary individual when read in print, and they help to impress upon the spectator the human significance and the personal appeal of the great tragedy which are sometimes lost when the latter is recounted in less graphic mediums. And after all, the possibility of visualising sacred themes—

often in a comparatively irreverent manner—has long ago been recognised and accepted abroad, not only by the laity, but also by the Church. There seems no good reason, therefore, why this magnificent presentation should not be welcomed and appreciated at its true worth in our own country.

It only remains to add that the film is treated throughout by Pathécolor. The picture obviously gains immensely by a suitable musical accompaniment, such as that which it had at the Trade exhibition at the Shaftesbury Pavilion. It should prove an especially valuable picture for Lent and the Easter season. (Alerta Exclusive Film Company, Limited.)

The Trans-Atlantic Times.

The Trans-Atlantic Company makes an interesting new departure in its news budget which is likely to make a wide appeal to the picture-goer who is interested in topical events. It includes a wide range of subjects taken in all quarters of the globe, and that it does not lack variety may be gathered from a list of some of the features in the first issue. This includes a review of troops at Bermuda, blasting operations in the Columbia River, Oregon, a storm on the coast of New Jersey and Long Island, the demolition by fire of a church in Copenhagen, a collection of Mr. Walter Jeffreys' famous bull-dogs of the "Rival Stone" breed, and the opening of Parliament by His Majesty King George.

The photography is of a high standard, and the various items are of sufficient length to give a comprehensive idea of each event without unnecessary padding.

A series continued on the same lines as the initial number cannot fail to be a welcome attraction. (Trans-Atlantic Film Company.)

Lake Maggiore.

The art of taking and putting together a scenic picture is well understood by the Eclair photographers, who usually manage to compress the maximum amount of beauty and interest within the minimum length of film. Their skill is amply exemplified by the present subject, which is a most satisfactory quintessentialisation of all that is most worthy of note in and around the famous Italian lake with which it deals. The addition of a few more long-distance panoramic views of the neighbourhood would have increased the value of the film. In fact, every travel film treating a particular district is improved if it commences with a general bird's eye view, and even a map, so that one is able to realise the relative positions of the various details of the landscape when the latter are shown subsequently at closer range. With this exception, however, "Lake Maggiore" is a wholly successful and

YOU CAN STILL SEE one of the most wonderful films yet issued.
THE MAN WITHOUT ARMS.

(**IMPERATOR FILM**).

It has taken GERMANY by Storm. ENGLAND follows. It is UNIQUE.
 Length app. 3,000 ft. **Exclusive Rights for Sale.**
 Ask to see this Startling Novelty. **IT IS THE FILM OF 1914.**

Another Fine Subject—
 Length 3,070 ft. **WHO SHALL JUDGE?** Released April 6th.
 (**IMPERATOR FILM**).

HERON FILMS.

THE TATTOOED ARM.

A Magnificent Film, with Glorious Lighting Effects and Wonderful Settings and Acting.
 Length 2,520 ft. Released March 12th.

Visit of British Fleet to Barcelona.

Length 380 ft. Released March 5th.
SNOW IN BARCELONA. 302 ft. APRIL 20th. **BLOWING BUBBLES.** 416 ft. APRIL 16th.

EIKO FILMS.

BEWITCHED. 954 ft. APRIL 9th. **IT'S A BEAR.** 793 ft. APRIL 13th.

A Top Liner.
 8,092 ft. **MATEO FALCONE.** APRIL 16th.

SOLOGRAPH FILMS.

1,462 ft. **SILAS Q. PINCH** (Royal Magazine Film). APRIL 16th.
 1,067 ft. **DANCER IN DARKNESS** (Strand Magazine Film). APRIL 20th.

SPANGLIAN FILM.

THE SECRET OF THE RIVER.

Length 1,055 ft. Released April 2nd.

OVAL GRAMS.

Length 486 ft. A marvellously clever film. Released April 6th.
OVIDEO (Spain) (Scenic). 242 ft. APRIL 13th. **COVADONGA (Spain)** (Scenic). 292 ft. APRIL 20th.
NOBBY'S TANGO TEAS. 596 ft. APRIL 13th. **AFTER THE BALL WAS OVER.** 605 ft. APRIL 20th.

EC-KO FILMS (All British).

505 ft. **NOBBY WINS THE CUP.** MAR. 26th.

MOTOGRAPH FILMS.

MODERN BRICK-MAKING. 386 ft. MAR. 23rd. **TAXIDERMY.** 360 ft. MAR. 30th.
 250 ft. **INQUISITIVE IKE.** APRIL 9th.

BIG 5 FILM.

475 ft. **HIS MAJESTY THE BABY.** March 19th.
 ONE OF THE PRETTIEST FILMS ISSUED. THE BABY IS GREAT.

D. D. FILM.

1,237 ft. **THE TE-T OF LOVE.** APRIL 13th.

SCIENTIFIC FILMS.

495 ft. **MAKING CROCKERY.** March 9th.
 We have secured several new brands that are well worth a call. We shall be pleased to see you in our Showrooms.

AGENTS—

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'Phone—Gerrard 9277.

'Grams—"Ufilmico, Westrand, London."

delightful picture. It contains numerous remarkable specimens of artistic photography, several scenes being practically stereoscopic in effect, and it concludes with a very lovely sunset study.

In addition to its other merits, the film is well coloured throughout. (Scientia film. Eclair Film Company, Limited. Released April 6th. Length 426 ft.)

FORTHCOMING RELEASES AND WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

AMERICAN COMPANY.

POTE LARIAT OF THE "FLYING A." A film of exceptional merit, showing a stampede of cattle caused by a prairie blaze. The cowboy is trampled to death in rescuing the girl he loves. (992 ft. April 10th.)

FORTHCOMING RELEASES.

Title.	Des.	Length	Released
The Son of Thomas Gray.....	D	952	Mar. 2
True Western Hearts.....	W.D	981	— 19
Calamity Anne in Society.....	W.F	954	— 23
A Blow Out at Santa Banana.....	W.F	1656	— 26
A Multi-Millionaire's Caprice.....	D	2080	Feb. 26
The Hermit.....	D	2000	Apl. 2
Bess, the Outcast.....	D	934	— 6
Destinies Fulfilled.....	D	2723	— 9
The Money Lender.....	D	990	— 13
Fooling Uncle.....	Com	940	— 13
The "Pote Lariat" of the "Flying A"	D	902	— 16
Sally's Elopement.....	C	992	— 20

ANDERSON'S FILM AGENCY.

THE CLUE OF THE YELLOW RIBBON.—A truly dramatic series of situations is evolved in the elucidation of an enthralling story. (2,400 ft. April 6th.)

Title.	Des.	Length	Released
The Clue of the Yellow Ribbon.....	D	2400	Apl. 6
The Seventh Wonder of the World.....	S	390	— 6

CINES COMPANY.

THE ALTERED NOTE.—A tragic story, adapted from Tolstoy's famous novel. Many fine scenes of Russian peasant life, and a sequence of splendid situations, the outcome of a freak on the part of students, are seen. The work of the master novelist is splendidly realised. (2,000 ft. April 9th.)

Title.	Des.	Length	Released
A Multi-Millionaire's Caprice.....	D	2080	Feb. 26
Out of the Ruins.....	D	829	Mar. 5
Bidoni in Mediaeval Times.....	Com	785	— 9
A Toreador's Romance.....	D	1670	— 12
Angel of Peace.....	D	773	— 16
Love is Blind.....	D	2120	— 16
The Judge of Instruction.....	D	2410	— 23
Corsican Hate.....	D	817	— 26
Bidoni's Good Heart.....	Com	708	— 30
A Sea Drama.....	D	557	— 30
A Wife's Devotion.....	D	2659	Apl. 2
The Fair Dolores.....	D	700	— 6
Bidoni and the Negress.....	Com	357	— 9
The Altered Note.....	D	2000	— 9
The Golden Beetle.....	D	3 reels	— 27

CLARENDON.

SPEEDY, THE TELEGRAPH BOY.—The funniest of funny films. (365 ft. March 9th.)

Title.	Des.	Length	Released
When Every Man is a Soldier.....	Com	365	Mar. 9

DAVISON'S FILM AGENCY.

THE GLOVES OF PTAMES.—A magic pair of gloves, found in an Egyptian tomb, which cause everything touched by the wearer to vanish. The results are deliciously funny. (588 ft. April 9th.)

Title.	Des.	Length	Released
The Tattooed Will.....	D	2583	Mar. 2
In a Sea Garden.....	E	600	— 9
And Women Must Weep.....	D	1469	— 12
A Little Child Shall Lead Them.....	D	2400	— 16
When the Hurricanes Took Up Farming.....	C	592	— 26
Pearls and Patience.....	D	2314	— 30
Holland, No. 4.....	S	314	— 30
Tango Mad.....	Com	500	Apl. 2
Address Unknown.....	D	2858	— 6
Silk Worm Culture.....	E	839	— 6
Retribution.....	D	501	— 9

THOS. A. EDISON, LTD.

ALEXIA'S STRATEGY.—Alexia didn't believe that Young could be guilty of the defalcation, though some of the notes were found in his room. When a Russian began blackmailing Osgood, Young's rival, she became suspicious and pretended to care for the Russian, until she learned from him the story of Osgood's treachery. (2,030 ft. April 20th.)

Title.	Des.	Length	Released
The Haunted Bedroom.....	D	1000	Mar. 19
Falling in Love with Inez.....	Com	750	— 26
On the Great Steel Beam.....	Dr	1000	— 26
And an Angel Came (Special Easter Release).....	Symb.D	920	Apl. 6
Jerusalem and the Holy Land.....	Sc	1000	— 9
Mary's New Hat.....	Com	600	— 9
A Night at the Inn.....	D	970	— 9
Andy Series (No. 1: Andy Gets a Job).....	C	1000	— 13
United in Danger.....	D	1000	— 16
The Janitor's Flirtation.....	Com	610	— 20
The Uncanny Mr. Gumble.....	Com	1030	— 23
African Sea Birds.....	Ed	400	— 23
The Message of the Sun Dial.....	D	1020	— 23

ECLAIR COMPANY.

A RACE FOR A MILLION.—Weird and wonderful indeed are the adventures of Funnicus, Softy and Jane in a wild race to an island in the South Seas. Everything, from bull fighting to aviation, and from crocodiles to lions, is pressed into the service of the producer. The consequence is a comical burlesque. (2,250 ft. April 13th.)

Title.	Des.	Length	Released
For the Man She Loved.....	D	1975	Mar. 5
Honour of Lady Beaumont.....	D	1975	— 6
The Lady in No. 23.....	D	1892	— 12
The Horrors of War.....	D	4310	— 12
Jack, the Wolf.....	D	1942	— 16
Steel.....	D	1060	— 23
Between Two Stools.....	C	1008	— 23
Josette, My Wife.....	C	1990	— 26
Why Aunt Jane Never Married.....	D	970	— 26
The Blind Man.....	D	2073	— 30
The Witch.....	D	3025	Apl. 2
The Vampire.....	D	1042	— 6
Old Biskra.....	S	315	— 13
Wild Beast among Wild Beasts.....	D	2105	— 16

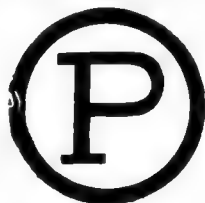
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NIGHT LINE: NORTH 134.

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GAUMONT.

BERTHOLD SCHWARTZ, DISCOVERER OF GUN-POWDER.—Magnificently staged picture, in life colours, of a great episode in the history of Poland, the weird nature of the romance, and the old man's final sacrifice for the honour of the Queen are but two of the "points" of this release. (1,300 ft. March 30th.)

Title.	Des.	Length	Released
False Rubics.....	D	1300	— 16
The Torrent of Pau.....	S	425	— 16
The Man Who Smiled.....	D	1950	— 19
The Taming of Marie.....	C	1000	— 19
The Seneschal's Diamond.....	D	1500	— 23
Simple Simon and the Pelican.....	Com	770	— 23

KINETO, LIMITED.

THE HOMES AND HAUNTS OF SIR WALTER SCOTT.—A delightful film of a delightful country. We start at the majestic monument in fair Edina, then on to lovely Rosslyn and to Melrose. Abbotsford, the Tweed, and historic Jedburgh are included in a film that will be appreciated by all classes. (380 ft. March 30th.)

Title.	Des.	Length	Released
The Timber Industry of British Columbia.....	S	520	— 19
Life on a Ranch.....	Ton	410	— 26
Vancouver, B.C.....	T	355	— 23
The Historic Borderland.....	D	380	— 3
American Cavalry Evolutions.....	E	340	Apl. 2
Prince Charlie and Lochiel's Country and the Western Highlands.....	T	310	— 6
All's Fair in Love.....	C	700	— 9

LUBIN.

TREASURES ON EARTH.—A magnificent two-reel drama of a miser who forsook friends and happiness for wealth. The film introduces some really wonderful fire scenes of a burning oil plant. A most dramatic and heart stirring story. (2,086 ft. April 20th.)

Title.	Des.	Length	Released
The Doctor's Romance.....	D	1037	— 19
The Parasite.....	D	3051	— 23
The Child of a Smuggler.....	D	1033	— 23
The Circle's End.....	D	1035	— 26
The Hazard of Youth.....	D	1030	— 26
A Question of Right.....	D	2036	— 30
The Waif of the Desert.....	D	2059	Apl. 2
Between Two Fires.....	D	2028	— 6
Through Flaming Paths.....	D	1038	— 9
The Man from the West.....	D	2005	— 13
The Pale of Prejudice.....	D	1056	— 16
Treasures on Earth.....	D	2086	— 20
Her Wayward Son.....	D	1034	— 23

M.P. SALES AGENCY, LTD.

CRIMINOLOGY AND REFORM.—A burglar, breaking into a mansion, saves the life of a sick child, whose parents, neglecting its welfare, are away lecturing on criminology and reform. (One reel. Shortly.)

Title.	Des.	Length	Released
An Unseen Terror.....	D	2072	Mar. 5
A Shot in the Night.....	D	1885	— 12
Miriam Norward, Detective.....	D	2431	— 16
His Father's House.....	D	1025	— 19
All for Science.....	D	1092	— 26
A Modern Jekyll and Hyde.....	D	1371	Mar. 23
Trapped.....	D	1098	— 26
Indian Blood.....	D	2060	— 30
Her Husband's Friend.....	D	1952	Apl. 2
The Paleface Brave.....	D	2061	— 6
The Hand Print Mystery.....	D	2060	— 9
The Convict's Story.....	D	1982	— 13
Indian Fate.....	D	1925	— 16
The Shadow of Guilt.....	D	2077	— 20

NEW MAJESTIC CO.

MARRIAGE OF NIATANA.—Undoubtedly one of the most powerful Indian dramas as yet written, unfolding an original story, and played amidst superb surroundings. (990 ft. April 6th.)

Of Such is the Kingdom.....	D	979	— 12
The Hardest Way.....	D	992	— 16
The Original Will.....	D	966	— 19
Through the Sluice Gates.....	D	979	— 23
The Buffer.....	C.D	969	— 26
When the Debt is Paid.....	D	1000	— 30
Targets of Fate.....	D	1042	Apl. 2
Led by a Child.....	D	989	— 6
The Colonel's Oath.....	D	975	— 9

NORDISK.

IN THE HOUR OF TEMPTATION.—Miss Betty Nansen has a magnificent part in a drama which strikes at the tragic consequences of a certain type of divorce case. After tragic happenings, the drama ends with her realisation of the love of a true man. (2,545 ft. April 6th.)

Title.	Des.	Length	Released
In the Consul's Uniform.....	C	2650	Mar. 2
Alone With the Devil.....	D	3210	— 16
The New Cook.....	C	1260	— 16

PASQUALI FILM CO. (ENGLAND), LTD.

POLIDOR AND THE LIONS.—An unusual combination of excitement and humour. The great little comedian and the Kings of the Forest afford some splendid fun. (676 ft. April 13th.)

Title.	Des.	Length	Released
The Signal of Death.....	D	2750	Apl. 2
Polidor's Absence of Mind.....	Com	580	— 2
Mrs. Polidor's Bonnet.....	Com	540	— 6
For Daddy.....	D	1736	— 9
Polidor as a Dancing Girl.....	Com	623	— 9
Primroses.....	D	2200	— 13
The Little Warder.....	D	2240	— 16

PHOENIX FILM AGENCY.

THE PASSING OF BLACK PETE.—A short drama of Western life, which finishes with the finest three-round fight yet filmed. The knock-out scene is terrific. (880 ft. April 13th.)

Title.	Des.	Length	Released
When Pimple was Young (No. 2)			
His First Sweetheart.....	C	950	Mar. 2
Pimple Elopes.....	C	545	— 9
Who Will Marry Martha?.....	C	750	— 16

R. PRIEUR & CO., LTD.

A MEXICAN REBELLION.—A sensational story of romance and war, showing how an American soldier of fortune joined the Mexican rebel army, and underwent some stirring adventures. (2,290 ft. April 20th.)

Title.	Des.	Length	Released
Radigeon Wins a Reward.....	Com	585	Mar. 2
The Hopes of Belinda.....	C	996	— 5
At the Call of Conscience.....	D	1800	— 9
The Henpecked Burglar.....	C	1000	— 12
The Fortune Hunters.....	D	3800	— 16
A Profitable Exchange.....	Com	835	Apl. 13
Queen of the Mediterranean.....	Sc	270	— 16
Snob's Dream.....	C	728	— 20
The Poisoned Salt.....	D	1215	— 23
The Plan that Failed.....	Com	393	— 23
Volendam.....	Sc	389	— 23

SELIC POLYSCOPE COMPANY.

THE DISCOVERY OF AMERICA.—An instructive and interesting subject. Compressed into two reels from the wonderful achievement of two years ago, and which took the world of pictures by storm. The cream of the original production, that will be talked about wherever shown. (2,200 ft. April 6th.)

HEPWORTH'S GREAT EXCLUSIVE 'The Old Curiosity Shop'

By CHARLES DICKENS.

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RENTERS, LIMITED,
118-120, WARDOUR STREET,
LONDON, W.

Title.	Des.	Length	Released
The Hopeless Dawn.....	D	1091	— 19
The Rustler's Reformation.....	W.D	980	— 19
The Craven Heart.....	D	1000	— 19
Hilda, of Heron Cove.....	D	1000	— 19
The Open Door.....	D	2000	— 23
Physical Culture.....	C	984	— 23
Dip in the Briny.....	C	1021	— 26
An Equal Chance.....	D	1078	— 26
My Strenuous Way.....	D	1046	— 26
Until the Sea.....	D	1234	— 30
Buster's Little Game.....	W.C	990	— 30
Unto the Third and Fourth Generation	D	1985	Apl. 2
Dad's Girls.....	W.D	985	— 2
On the Breast of the Tide.....	D	1000	— 6
Stolen Heart.....	C	1100	— 6
Living Wage.....	D	2130	— 6
Father's Day.....	D	1177	— 6

THANHOUSER FILMS, LTD.

HER LOVE LETTERS.—Presenting Miss "Beautiful" and Harry Benham, as husband and wife. She goes abroad to her dying mother's bedside; the liner is burnt at sea, and husband and child mourn her as dead. He finds some old love letters, and when it turns out that she has been saved, lively scenes occur, as he accuses her of unfaithfulness. She convinces him that they are letters written to someone else, and they are reunited through the efforts of the child. (1,004 ft. April 16th.)

Title.	Des.	Length	Released
An Orphan's Romance.....	D	2024	— 19
The Milkman's Revenge.....	C	1016	— 23
Problem Love Solved.....	D	1016	— 23
Looking for Trouble (Princess).....	C	1020	— 26
Curfew Shall Not Ring To-night.....	D	1023	— 26
The Head Waiter.....	C	1006	— 30
The Law of Humanity (Princess).....	D	1016	— 30
Uncle's Name akes.....	C	1013	Apl. 2
His Father's Wife.....	D	1024	— 2
Amateur Animal Trainer.....	C	1010	— 6
Reinstated.....	D	1015	— 9
His Imaginary Family (Princess).....	D	1012	— 9
Adrift in a Great City.....	D	1008	— 13
Her Love Letters.....	D	1004	— 16
Cupid's Lieutenant (Princess).....	C	1010	— 16

TRANS-ATLANTIC FILM CO.

RED MARGARET.—The second of the Gold Seal dramas, and a stirring romance of the lawless life of old Kentucky. (1,850 ft. April 13th.)

Title.	Des.	Length	Released
An Elephant on His Hands.....	C	1035	— 23
Fighters of the Plains.....	D	1085	— 26
Unto the Third Generation.....	D	1985	— 26
His Hour of Triumph.....	D	2005	— 30
The White Vacquero.....	D	1740	— 30
War of the Cattle Range.....	D	2000	Apl. 2
The Passer-by.....	D	1805	— 2
The White Squaw.....	D	2025	— 6
The Werewolf.....	D	2045	— 9
Night Shadows of New York.....	D	2875	— 9
Red Margaret.....	D	1850	— 13
The Story of David Grieg.....	D	2000	— 16
Thieves and the Cross.....	D	1950	— 16

TYLER FILM CO., LTD.

A VILLAINOUS TRANSACTION.—An exciting subject by the "Itala film," with some stirring scenes taken in Morocco. Excellent quality and staging; also played by Itala's best artistes. (2,750 ft. April 13th.)

Title.	Des.	Length	Released
The Statue.....	D	2750	— 12
Jack and His Dog Messenger.....	C	695	— 16
Toto's First Adventure.....	C	635	— 23
The Fisher-girl of Skagen.....	D	1820	— 23
How to Become a Champion Boxer.....	S	1130	— 23
A Sister's Hate.....	D	3000	— 30
The Fatal Pearl.....	D	3380	Apl. 6

UNIVERSAL FILM CO., LTD.

A DANCER IN DARKNESS.—One of the finest films ever issued, for the photography has never been attempted before, and the story grips from start to finish. Everyone will talk of it. It is unique. The story is published in the February number of the Strand Magazine. (Length 1,067 ft. Released April 20th.)

Title.	Des.	Length	Released
Visit of British Fleet to Barcelona.....	Int	380	Mar. 5
Tattooed Arm.....	D	2520	— 12
His Majesty the Baby.....	Int	475	— 19
Nobby Wins the Cup.....	Com	505	— 26
Taxidermy.....	I	360	— 30
Secret of the River.....	D	1057	Apl. 2
Who Shall Judge?.....	D	3070	— 6
Bewitched.....	Com	954	— 9
Inquisitive Ike.....	Com	250	— 9
Nobby's Tango Teas.....	Com	596	— 13
It's a Bear.....	Com	793	— 13
Test of Love.....	D	1237	— 13
The Fear of the Hangman (Royal Magazine film).....	Com	1462	— 16
Mate Falcon, the Corsican.....	D	2092	— 16
Coradonga (Spain).....	Sc.	292	— 20
After the Ball Was Over.....	Com	605	— 20

URBAN—ECLIPSE.

BUTTERFLY ENTERTAINS ROYALTY.—A really funny comedy, in which an ingenious scheme for the victimisation of poor B. is unfolded. The efforts of the attempts to amuse the bogus king and his secretary will provide many laughs. (750 ft. March 25th)

Title.	Des.	Length	Released
The Stolen Casket.....	D	775	Feb. 18
Adventures of a Football.....	Tr	270	— 18
The Jerboa, or Jumping Mouse.....	E	325	— 18
Maud, the K-nut.....	C	995	— 25
Arboi, and its Surroundings.....	S	400	— 25
Quits.....	D	1595	Mar. 4
Impressions of Japan.....	S	410	— 11
The Bull Trainer's Revenge.....	D	1850	— 11
St. Bartholomew's Day.....	D	1095	— 18
Pedro, the Dog Charmer.....	Com	370	— 18
Butterfly Entertains Royalty.....	C	750	— 25
Sammy—and a Door.....	Com	340	— 25
The Iron Man.....	D	1845	Apl. 1
A Trip on Lake Starnberg.....	T	330	— 1

THE VITAGRAPH CO., LTD.

HEARTSEASE.—Under the cold reserve of her husband, her heart wilts. Her younger son inherits her nature, and soon follows his mother. Too late, husband and father realises the cause of their death. (1,488 ft. April 20th.)

Title.	Des.	Length	Released
The War Makers.....	D	2060	Feb. 23
His Silver Bachelorhood.....	D	1023	— 26
Thieves.....	D	1007	— 2
The Diver.....	D	1542	Mar. 2
The Wreck.....	D	2880	— 9
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YOU MUST KEEP IN TOUCH WITH . . .

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COMPANY, LIMITED,
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A Blaché Feature Production, written by William Doughty, Author of the "Old King Brady" detective stories and produced under the personal direction of Herbert Blaché, producer of "A Prisoner in the Harem," "Star of India," etc., etc.

Length - 3,285 ft.

Released April 27th.

**R. PRIEUR
& Ltd.,**
40, Gerrard Street,
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London.

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9115.

NOTE—The Ammex Feature Film "A Mexican Rebellion" was advertised last week on this page as the "Mexican Revolution." This was an error.

The Bioscope

85, Shaftesbury Avenue, London, W.

No. 386. Vol. xxii.

MARCH 5, 1914.

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Annual Dinner of the Exhibitors' Association. A SUCCESSFUL FUNCTION.

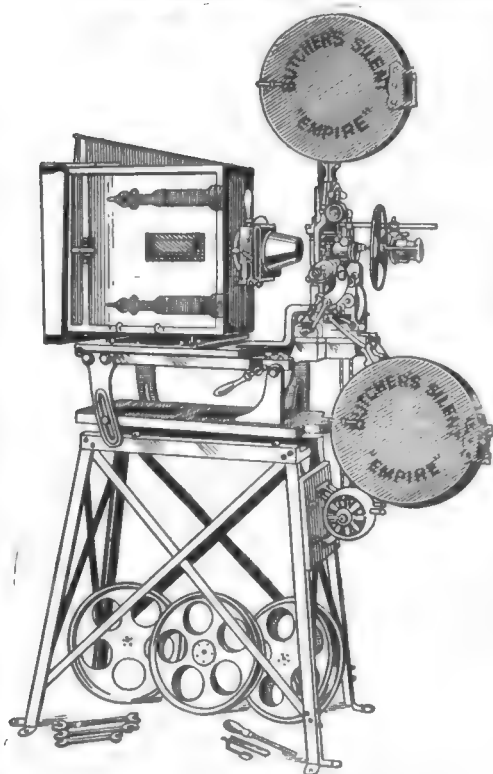
The second annual dinner of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held at the Criterion Restaurant, Piccadilly Circus, W., on Tuesday, and proved an undoubted success. The chair was occupied by Mr. J. Ellis Griffith, K.C., M.P., Under Secretary of State for the Home Office, and among those present were: General Sir Robert Baden-Powell, Mr. W. W. Jacobs, Mr. Hubert J. Greenwood, the Rev. A. J. Waldron, Dr. R. T. Jupp, Mr. W. Lacon Threlford, Mr. A. E. Newbould, Mr. J. F. Brockliss, Mr. J. Williamson, Dr. W. Fowler Pettie, Mr. L. Schlentheim, etc.

Mr. J. ELLIS GRIFFITH having proposed the Royal Toast, congratulated the Association on the stupendous growth of the industry, which was proved by figures which impressed even a Cabinet Minister who was accustomed to think in millions. He firmly believed in the immense educational value of the cinematograph apart from its use as a counter-attraction to more harmful pleasures. Though he was not present in

any official capacity, he congratulated the Trade on its action in appointing a film censor, to whom he paid a high tribute. Mr. Griffith also referred to the fact that in inspecting some 7,000,000 ft. of film Mr. Redford had only felt called upon to exercise his right of veto in twenty-three instances.

Dr. R. T. JUPP, in thanking the Chairman for his cordial speech, explained that an Association was considered necessary because innovations were calculated to make enemies, but the Exhibitors' Association felt that it could claim to have made a firm friend of the great British public; and so long as it carried out its duty to that public, he felt that they had no need to fear sane and discriminate criticism. He pointed out the advantages of the cinematograph to the public, its opportunity of presenting in the most attractive form the entire history of the world, the best of its literature, its industries and social developments, and cited as an instance the valuable work the cinema had done in connection with the great scheme formulated by their distinguished guest, General Baden-

THE SILENT EMPIRE



***"You must see it,
You can't hear it."***

A Silent Empire is a sound investment. Years of hard wear will not affect it, its screen results are always perfect.

Here is the record of another machine installed in 1911 still as good as new.

*Picture Palace,
Godalming.*

Feb. 20/14.

This is a photograph of the No. 12 I had of you in September, 1911. It is running as well as ever.

*Yours,
(Signed) W. G. FUDGER.*

Let us send you particulars of this money-saving machine, or may we arrange a demonstration for you?

THE SILENT EMPIRE IS ALWAYS ON VIEW AT—
THE EMPIRE CINE SUPPLIES,
18, HIGH STREET, CARDIFF, and
11, PELHAM STREET, NOTTINGHAM,
G. W. KNAPTON & CO., 36, WESTGATE,
ROTHERHAM.

"THE SUPREME EMPIRE."

W. BUTCHER & SONS LTD
CAMERA HOUSE
Farringdon Avenue, London. E.C.

Powell. Concluding, Dr. Jupp said he looked forward to the time when the cinematograph would be installed not only in every school, but even in the House of Commons itself.

Mr. L. SCHLENTHEIM, in proposing the toast of the allied trades, delighted his audience with some amusing stories admirably applied to the occasion, and claimed that, while conferring an inestimable advantage on the young generation, the youth of the cinematograph was in itself a great asset, as it was their privilege to make traditions, and he was confident that those traditions would be of untold value to future ages.

Mr. J. F. BROCKLISS, speaking on behalf of the Association of Kinematograph Manufacturers,

recalled the fact that he witnessed what he believed to be the first cinematograph picture at the Polytechnic. He considered it was their first duty to keep up to the high standard which they had created, and the appointment of the censor and the admirable manner in which Mr. Redford discharged his difficult task did much to help to this end. His opinion was that the different branches of the Trade were more firmly allied than ever.

Mr. J. WILLIAMSON, responding with considerable humour for the renters, referred to them as the poor relations of the cinematograph trade, thanking it for past favours, and hoping, by strict attention to its demands, to merit their continuance. He believed that there was work for every branch—for the manufacturers, who would like to dictate to the exhibitors; for the renters, who did, and for the exhibitors themselves, who were safe in the support of a generous public.

Dr. W. FOWLER PETTIE, proposing the health of the guests, made special reference to General Baden-Powell as the man responsible for the longest siege in modern warfare, congratulating him on his prolonged resistance on that occasion, and on his unconditional surrender on a more recent one, when he evacuated his state of celibacy without resistance. Dr. Pettie also alluded to the General's great work for the youth of to-

day, and trusted that the youngest boy scout would follow in his father's footsteps.

Mr. HUBERT J. GREENWOOD expressed his belief that the Trade regarded the London County Council as a "collection of cranks," but he pointed out that a crank was sometimes a useful accessory to a driving wheel, and he trusted that the County Council did something in their way to drive the wheel of progress. It was not their desire to impose vexatious and unnecessary restrictions, but he felt that they might congratulate themselves on the fact that, in spite of the great number of picture theatres constantly open in the London area, they had so far been absolutely free from any kind of accident.



J. ELLIS GRIFFITH, ESQ., K.C., M.P.

SIR ROBERT BADEN-POWELL, who received a great ovation, explained that Dr. Pettie was in error in attributing to him the responsibility for the siege of Mafeking—which was entirely due to the obstinacy of the fellows outside. He pleaded guilty to the second indictment, and felt that the pleasure of dining with the Cinematograph Exhibitors' Association was some slight compensation for the fact that the first year of his married life had been completely marred by the persistency of the cinematograph, and gave a graphic and amusing account of the trials of himself, his wife, and even his family in endeavouring to comply with its demands. He was thankful even for the small mercy that the

camera was not supplemented by Röntgen Rays, which might reveal the state of his mind and the irritable behaviour of his toes during the operation. He would be glad of instruction as to the correct pronunciation of the word "cinematograph," as he wished to express his opinion that its influence might easily be greater even than that of the Press, appealing, as it did, by a universal language which was understood by people of all ages and of all nations. In this respect it had much in common with the movement in which he was most deeply interested, and therefore had a certain claim to his sympathy.

Mr. W. LACON THRELFORD proposed the

MONDAY,
APRIL 6th.

The Discovery of America

BY

Christopher Columbus.

In Two Reels.

On View at our Offices any Friday.



SELIG POLYSC

E. H. MONTAGU,

12, Gerrard Street,

THOR—LORD OF THE JUNGLES.

In Three Reels,

FOR

MONDAY, APRIL 20th.

On View at our Offices next week or any Friday.

OPE COMPANY,

Sole Agent,

London, W.

Telephone—Gerrard 5156.
Telegrams—"Polyscope, Westrand, London."



health of the ladies, which was gracefully responded to by Mrs. Walter Gibbons.

Mr. ELLIS GRIFFITH, in reply to Mr. A. E. Newbould, thanked the Association for the honour conferred upon him by their invitation, and said that, though he was not speaking in any official capacity, he felt justified in saying that the Home Office appreciated the endeavours of the Trade to serve the best interests of the public, and was confident that those efforts were entirely successful.

During the evening an excellent musical programme was rendered, under the direction of Mr. Percy Nash, among those contributing being Miss Helen Mar, Miss Cynthia Cooper, and Mr. Archie Nash, whilst Mr. Edgar Smith presided at the piano.

It will be seen, therefore, that the proposals follow the procedure of the London County Council. The scheme will take effect as from March, 1914.

TRADE TOPICS.

At the meeting of the Middlesex County Council, held on Thursday of last week, the special committee appointed to consider the question of licensing presented their report. It will be remembered that the committee was appointed as the result of the recent difficulties at the annual licensing meeting, when opposition was raised by cinema proprietors to the imposition of a clause relating to Sunday opening. The special committee, in their reference, were not given any directions as to the Sunday opening question, and, as a matter of fact, the report does not refer to the subject. The principal objections which have been taken to the existing system are (1) that the Council itself is unable to control the granting of the licences or the conditions upon which they are granted, as it cannot fetter the quasi-judicial discretion which must be exercised by the body actually granting the licences; and (2) that applicants for the grant of the licences and persons who desire to oppose such grants ought to have the right of appearing before and being heard by the Council itself, it being at least extremely doubtful whether they, at present, have any such right. The committee have arrived at the conclusion that some amendment is desirable in the existing practice of the County Council in delegating all its powers with regard to licensing to the committee, and they recommended a course which, they think, will "prove a solution of certain difficulties which have in the past arisen in connection with licensing matters."

It was proposed that as regards provisional and temporary licences, the Licensing Committee shall still have the power to grant the same. But as regards the grant or renewal of all annual licences, it was recommended that they should only be granted by the full Council, and that opportunity should be given to the parties applying or opposing to be heard by the Council. The County Council adopted the suggestions, together with the recommendation that the annual licences should be granted "after considering a report by the Licensing Committee, who are to investigate all applications prior to the hearing by the Council."

Kineto, Limited, inform us that they have arranged to rent the film, "The World, the Flesh, and the Devil," direct, and they will be pleased to receive applications from all parts of the British Isles. The release date has been fixed for April 6th, when the full story of the play, as written by its distinguished author, Mr. Laurence Cowen, will be published week by week by Messrs. Cassell and Co., Limited, in their "Penny Magazine." This firm, having secured the serial publishing rights, will advertise it extensively in every town and district in which the film is shown. The story is also to be published in book form by Messrs. Everett and Co., at the popular price of 1s. Kineto, Limited, assert that this film is the most thrilling production yet screened, and that it should prove even more successful on the screen than during its five years' continuous popularity on the stage.

A few days ago we spent quite an interesting morning looking over the premises of the Uniform Clothing and Equipment Company, Limited, under the guidance of Mr. Fred W. Evans, the principal of the firm. After noting the huge stocks and offices, etc., we adjourned to the extensive new factory at 11, Clerkenwell Green, which will, within the next week, replace the Great Sutton Street works. The freehold of the new premises has been acquired, and a fireproof building of five floors, erected with all emergency and safety appliances to the requirements of the London County Council, and three different modes of exit from each floor in the very unlikely contingency of the spread of an outbreak of fire. Electric light and hot water heating are installed throughout, while in the main machine room a B.T.H. motor equipment is to be used for driving the many sewing and button-hole machines.

On both the ground and first floors fitting rooms and offices will be provided under the charge of gentlemen who will specialise in theatre, band, and Government uniforms, so that a veritable hive of industry will be seen upon the premises, whilst in the huge basement and "away aloft" the stores will be situated for contract work. The methods utilised in this really wonderful business are surprising, and electricity will be still further pressed into service by an installation of electric irons. The large stock of valuable braids in gold and silver will be specially stored in a fireproof apartment, while the enlarged premises will enable the stocking of cloths by the thousands of yards.

Mr. Evans informs us that it is only by huge purchases that the firm are enabled to turn out uniforms at low prices, an instance being seen in one line of 1,000 yds. recently purchased at such a low figure that customers are being served with the material at greatly reduced prices. The principal contemplates converting the business, at an early date, into a private limited company in order that members of the staff and a few of the many friends of the firm may be enabled to take shares in the concern. The constantly increasing demand for uniforms has rendered the building of the new works an absolute necessity, as, owing to recurring periods of pressure, certain portions of contracts had to be placed in other hands. This system, with its necessary delays, will be quite obviated with the acquisition of the new works and the alteration of the existing premises for general offices and stock-rooms.

Mr. R. Ferrand, the general manager of the Charles Urban Trading Company, Limited, who came over from Paris to take charge of the London branch of the firm, is returning at the end of this month, and will be succeeded by Mr. H. J. Fisher, a gentleman who is well known in the industry. Mr. Roland Fisher, the London representative of Australasian Films, Limited, introduced his brother, Mr. H. J. Fisher, to the Trade some years ago, and the latter has since made remarkable strides in the industry, gaining further experience with Mr. J. Frank Brockliss, the Invicta Film Company, and latterly with the New Agency Film Company.

What has been described as "a perfect feature production" has just been purchased by the Exclusive Supply Company. The film in question is the Milano Company's presentment of Shakespeare's "A Winter's Tale," a three-reel release which calls for especial congratulations both to its producers and to the firm who have acquired the exclusive rights on this side of the Channel. The Gerrard Street firm have

thus secured one of the "films that really matter," and this Shakespearian story should enjoy a run in every centre throughout the kingdom. We wish the purchasers of the United Kingdom rights every success in their handling of the subject.

We are informed that Mr. H. Bromhead, whose associations with the Gaumont Company date back to the early days of the Trade, has left Dublin, where he inaugurated a branch of the company, for New York. Mr. H. Young, of the London office, has been appointed to the vacant post at Dublin.

A very fine historical picture will be seen on this side of the Atlantic within the next few weeks, when the Kalem production, entitled "Wolfe, or The Conquest of Quebec," will be released. An American contemporary gives a very glowing account of the efficient manner in which the events of the great battle and the scaling of the heights of Abraham were enacted, while the historical accuracy of the costumes, "down to the very buttons," is vouched for. An old three-decker was specially lent by the Canadian Government under a heavy bond, and special permission was obtained for the use of certain of the ancient buildings, the ramparts of the city also proving an effective background for part of the fighting. The subject is certainly a magnificent one to conjure with, and we shall note its advent with more than an ordinary amount of interest.

A welcome visitor to our offices this week was Mr. Charles H. Greene, associate manager of the Macnamara Feature Film Company, Inc., of New York, who informed us that his company is at present engaged on the production of a big Irish picture. Mr. Greene has had a very long experience in the theatrical business, and the new company should do well under his guidance.

We are pleased to learn that Mr. Montague J. Thorpe has been appointed, in addition to his control of the successful Harpenden Palace, directing manager of the Empire, Southall. All box office records were, we are told, broken at the Harpenden house when "Sixty Years a Queen" was exhibited. "King Charles" and "The House of Temperley" are now being advertised here.

One of the latest Selsior successes is "The Spanish American Quick Step," danced by Miss Mercy Manners, of "Hullo, Ragtime" and "The four most beautiful girls of the London Hippodrome." Messrs. Selsior's productions are to be seen everywhere these days, and their popularity seems likely to continue unabated, judging by the enterprise they continue to display in their selection of artistes and subject-matter.

Trade shows were given last week of the wonderful Hepworth film, "The Old Curiosity

FLYING A

THE LOST TREASURE.



In the frontier days, a breath of suspicion was enough to incite a community to mob violence and the lynch law. When it was discovered that Amos Brown, a Wells-Fargo Express agent, was minus \$20,000 worth of gold bullion, awaiting transportation in his office, the whole settlement was against him, and he and his family were driven from the town where, a few hours before, they had been honored and trusted. Some time later the stage driver's wife chanced upon the trail of the bandits who had robbed the express office. She sent a posse after them, and on their capture the mystery of the bullion was published, and Ann's old friends recalled from their exile.

Release Date April 23rd.

Approx. Length 2,000 ft.

Posters—Quad-Crown, Six-Sheet,
Twelve-Sheet.

The "Pote Lariat" of the Flying A

An old style Western drama. See the mad cattle stampede—Sydney Ayres trampled under foot.

Release Date April 16th. App. length 992 ft.

THE CRUCIBLE.

The Crucible of Fate reveals the true gold in a son of the people.

Release Date April 27th. App. length 996 ft.

ALL PRINTS ARE ON EASTMAN STOCK.

The American Co. (London), Limited

Sole Agents for the American Film Manufg. Co., Chicago,

Telephone—Regent 4581.

Telegraphic Address—Amfcolo, Ox, London.

193, Wardour Street, London, W.

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Original from
NEW YORK PUBLIC LIBRARY

Another Splendid Offering from the "Beauty" Producers.

This is a "Beauty" production that gives Harry Pollard and Margarita Fischer an unusual opportunity to give free rein to their histrionic ability.

Intense dramatic situations are handled with such grace and ease as to eliminate all semblance of "acting." They live their parts with unwonted realism that is sublime, and touches the heart and gives rise to a natural flow of sentiment on the part of the spectator.

The final scene reproduces a thrilling display of storm and lighting as the figure of the woman is exposed to the elements.

In the story Harry Gordon falls ill from overwork and worry over financial affairs, and the doctor informs Mrs. Gordon that he must either be sent to another climate or die. Mrs. Gordon has written her father asking for financial aid from him, but he has refused to help her, as she had married against his will.

In her extremity she goes to a former suitor, Joseph Harvey, and borrows from him \$1,500, signing a note for the amount payable in a year. She is no business woman, and once out of his sight with the money, is radiantly happy, with never a thought of what she might have to pay for this favour from Harvey. Her husband asks her where she got the money, and she replies "from my mother."

One day, some time later, she is sitting on the floor playing with the children when Harvey comes in. He tells her that the note is nearly due, and suggests tearing it up, insinuating that it need never be paid, and makes violent love to her. She repulses him and he leaves. She begins to realise the price she is expected to pay for the favour Harvey did for her.

Later, the husband is again at work, healthy and prosperous. She wheedles money out of him to pay the note, which is now overdue. He thinks her extravagant, and chides her in a playful way. She receives a letter from Harvey stating that if the note is not paid promptly he will present same to her husband. She is desperate—apparently lighthearted, she jests and teases with her husband until he gives her more money. Still she has not enough to pay

Harvey, but she decides to go and see him and give him what money she has, and ask him for an extension of time on the balance.

When she offers him the money he insults her, and she has to struggle with him to keep him from embracing her. Enraged, she tells him to do the worst, and, throwing the money into his face, leaves.

Harvey relents, and writes to her, stating that he wishes to apologise for his actions, and that her secret will be safe with him, and her husband need never know she was in his apartments.

In the meantime, Harry finds his wife taking off her coat, and chides her for going out without telling him. She is almost in hysterics and, forcing lightheartedness, tells him she went out to the dress-makers. She cannot keep it up, however, the strain is too much, and she breaks down and cries. A ring at the door bell: a messenger boy enters with a note for her. She tries to get it from her husband, who laughingly opens it. He reads the letter from Harvey. She tries to explain, but he will give her no chance. Crushed by his stinging rebukes, she leaves.



Taking his revolver, the husband goes to Harvey's house, and pushing past the valet, enters. Harvey, intoxicated, laughingly tells the valet to leave the room. Harry pulls his revolver out and shoots, wounding Harvey in the arm. Harvey then tells him that his wife had been there to pay the money she had borrowed to send him away for his health, and

shows him a letter from his wife, pleading for more time to pay the note. Harry, satisfied that his wife was innocent of any wrong-doing, leaves and goes to his home, only to find her gone. She comes down to the cliff, and is about to throw herself over, but a vision of her two children is too much for her, and she sinks to the rocks sobbing. Harry at last finds her, and begs her forgiveness, and the story ends happily with all reconciled.

The release date has been set for April 27th, and the length is 1,008 ft. As is now well known, the "Beauty" brand is handled by the American Company, of 193, Wardour Street, W.

Shop," which is being handled as an exclusive by Renters, Limited; of that magnificent Eclair production, "The Lady of Monsoreau," controlled by Albion Exclusives, Limited; and of the London Film Company's delightful W. W. Jacobs series, the exclusive rights of which have been secured by the Fenning Film Service, Limited. Extended reviews of all these films have already appeared in this paper.

The Editor of the "Edison Kinetogram" is to be congratulated on the many distinctive features of the latest numbers of the new series, which make this production one of the most useful and interesting of the Trade bulletins. The well-condensed synopses, the information with regard to advertising matter, and the admirable arrangement of the column devoted to music cues, should make this periodical of great value to exhibitors, while the illustrations, the well-written stories of the films, and the general attractiveness of its pages, make it a souvenir which is well worth filing for future reference. The company has received many eulogistic testimonials, which prove its usefulness, and we understand that Messrs. Edison will be pleased to send a copy of each edition as issued to any exhibitor who is not at present on their mailing list.

A handsome synopsis has been prepared in connection with the forthcoming Trade view of "The Master Criminal," a five-act feature based upon Honore de Balzac's famous novel, "Trompe La Morte." The illustrations, printed upon art paper, are really very fine, and the striking cover has been cut upon the back page in order to form a vignette for the features of M. Arquilliere, of the Theatre Renaissance, who takes the leading part, and whose fame as "Zigomar" will be well remembered.

The progress of Trade journalism abroad offers convincing proof of the flourishing condition of the cinematograph industry on the Continent. This week two new papers have reached us—*Le Film*, a most artistically produced weekly review, published at 57, rue de Chateaudun, Paris, and *Film*, an interesting weekly in newspaper form, published at 34, Via Santa Lucia, Naples. We wish our two latest contemporaries all success.

"Quite a record achievement" is the sentence which may be most aptly used in reference to a catalogue we have just received from the Electrical Company, Limited. The book, a handsomely bound volume, contains nearly 1,000 pages of matter, much of it of an extremely instructive character, and the whole forming a real *vade-mecum* to the products of a huge organisation. When it is realised that everything electrical, from a cinematograph converter to a crane con-

troller, and from illuminating material to measuring instruments is included, along with a splendid collection of diagrams, it will be seen that the catalogue is really a huge production. The various sections dealing with the specialities enumerated in the volume can be had upon application by those interested in the business.

A wonderful success was recorded recently in Osaka with the Eclair production, "Protea," which was screened at the As-Ahaza Picture Theatre. It would appear, from a communication we have received, that the cinematograph is going strong in Japan, and Mr. Ratisbonne, the London manager of the Eclair Company, can safely say that the house of Eclair has done something towards the success of the cinema theatre in the land of cherry blossom.

A Trade matinée was given at the West-end Cinema last Tuesday by the Exclusive Supply Company, who presented to an enthusiastic audience their two latest acquisitions, "The Great Leap" and "True Irish Hearts." Pressure on our space unfortunately prevents us from dealing with these two fine films in our present issue, but we shall hope to review them at length next week.

A special word of praise is due to the Famous Players Film Company upon the occasion of the initial issue of their "Monthly Review," a publication remarkable alike for its excellent "get-up" and the fine quality of its illustrations. Under the direction of Mr. Sydney M. Baber the London offices have, during the six months of their existence, become a very tangible feature in filmdom, so that the issue mentioned may be said to be a smart publication quite indicative of the undoubted success of the firm's productions.

Besides giving a *resume* of the new features, excellent reproductions are given from other Famous Players' releases, and an excellent "nut-shell delineation" series, which forms an introduction to the leading members of the firm both here and "on the other side." A good publication, and quite up to the standard of its progenitors.

The Fenning Film Service, Limited, secured a very excellent film of the fight between Bombardier Wells and Bandsman Blake, at the Palladium, on Tuesday night. The picture not only gives an admirable portrayal of the fight itself, but includes in its 1,200 ft. several scenes depicting the men in training. The demand for copies has been enormous, and many theatres were showing the film on Wednesday afternoon.

"The Beggars of the Sacred Heart."

A GREAT AQUILA PICTURE.

All who appreciate a drama of strong interest and ingeniously elaborated plot, with every advantage of picturesque setting, perfect photography, and tensely dramatic acting, will cordially welcome this fine three-reel subject which follows the best traditions of the Aquila Company. Though abounding in incident and containing many scenes of more than usual excitement, it is by no means of the ultra sensational style, and the various episodes never impose too great a strain on the credulity of the spectator. The central figure, Andrew Rigaud, is a man who, to maintain his position in the social world, is prepared to go to any lengths and to make use of any expedient, trusting entirely to his own brains to escape the consequences of his wrongdoing.

Rigaud is the guardian of a wealthy young man, Morgan Vancourt, and he has squandered a large portion of his ward's inheritance in pursuit of his own financial schemes. In order to avoid a settlement he forms a plan to marry Vancourt to his daughter Rose, but discovers that Vancourt has already formed an attachment to the daughter of a neighbouring miller, who has become engaged in the belief that her lover is a common working man. Rigaud decides that all will be well if the miller and his daughter can be put out of the way, and for this purpose he makes use of a young spendthrift, named Greville, who has placed himself in Rigaud's power by forging a name to a promissory note. The gradual way in which the elder man obtains complete domination over the will power of his victim is shown in some very forcible and well-played scenes, until, at last, under Rigaud's instructions, Greville sets fire to the old mill at night. The miller, who is blind, and his daughter Esther are placed in peril of their lives, and are rescued by the fire brigade — a fine demonstration of the uses of the fire escape. Their neighbours, however, suspect that the miller has himself caused the fire in order to obtain the insurance money, and so strong is their resentment that the old man and his daughter are compelled to leave their native place, friendless and destitute. They tramp to Paris, and there subsist on the charity of visitors to the Church of the Sacred Heart, eked out by what the girl can earn as a singer at occasional café concerts.

It is at one of these places that Greville, endeavouring to drown his remorse by a course of

reckless dissipation, recognises the girl and her father, and he follows them to their wretched home, determined to make what amends he can for his past crime. He makes a full confession, and offers the miller a large sum of money, which the old man accepts as a means to obtain his vengeance on Rigaud. They return to their native place, and Esther is prevailed upon by her father to avenge their wrongs by her own hand. She goes to Rigaud's house, not knowing that her lover lives under the same roof. Vancourt, having tried in vain to obtain news of Esther, has announced to Rigaud his intention of travelling abroad, and asks for a settlement of his affairs. Esther effects an entrance into the house, and is recognised by her lover. A full explanation takes place, and they go together to accuse Rigaud, just in time to prevent him from taking his own life as the only means of avoiding a settlement of his ward's affairs. He makes a full confession, on the understanding that he leaves the country, and the final scenes show how Vancourt and Esther settle down to a life of tranquil happiness.

Though the story contains no feature of striking originality, it is well constructed and told in a manner which is dramatically effective, and the various incidents included are presented with every possible care and attention to detail. Several scenes of brilliant receptions at Rigaud's mansion are mounted with great magnificence, and both here and in a gambling club the elaborate costumes and sumptuous furniture impart a general air of distinction to the setting of the film. The exterior scenes, particularly those in which the young lovers meet by the waters of the mill race, are of great beauty, rendered additionally so by the toning effects and the superb quality of the photography. The fire scenes are effectively rendered, and while by no means too long, are sufficient to give a full idea of the damage created, and include an interesting exhibition of the work of the fire brigade.

The company is of all-round excellence, including several players already well known to picture theatre goers, and while no great scope is given for histrionic display, the spirit and vitality of the company gives full value to every situation. It is a play which should be very favourably received, and fully maintains the high standard which has always been held by the Aquila Company. (Aquila film. M.P. Sales Agency, Limited.)

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THREE BABES IN A FLAT	Comedy	988 ft.	Thursday, March 26th.
THROUGH TRACKLESS SANDS	Western Drama	996 ft.	Monday, March 30th.
THE GHOST OF SELF	Drama	984 ft.	Monday, March 30th.
A FOOT OF ROMANCE	Comedy	992 ft.	Monday, March 30th.
THE HOUR AND THE MAN	Drama	1,951 ft.	Thursday, April 2nd.
THE REAL MISS LOVELEIGH	Comedy	994 ft.	Thursday, April 2nd.
THE HILLS OF PEACE	Western Drama	992 ft.	Monday, April 6th.
A SNAKEVILLE COURTSHIP	Western Comedy	996 ft.	Monday, April 6th.
WHEN LOVE IS YOUNG	Comedy Drama	812 ft.	Monday, April 6th.
ASCENDING SUGAR LOAF MOUNT	Interest	189 ft.	Monday, April 6th.
THE CAST OF THE DIE	Drama	1,988 ft.	Thursday, April 9th.
HEARTS AND FLOWERS	Drama	987 ft.	Thursday, April 9th.
AT AN OLD MAID'S CALL	Comedy	768 ft.	Thursday, April 9th.

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Mother -	-	Evelyn Selbie	Grocery Keeper -	-	Harry Tood			
Son -	-	Fred Church	Daughter -	-	Josephine Rector			
His Wife -	-	Eleanor Blevins	Police Captain -	-	Harry Keenan			
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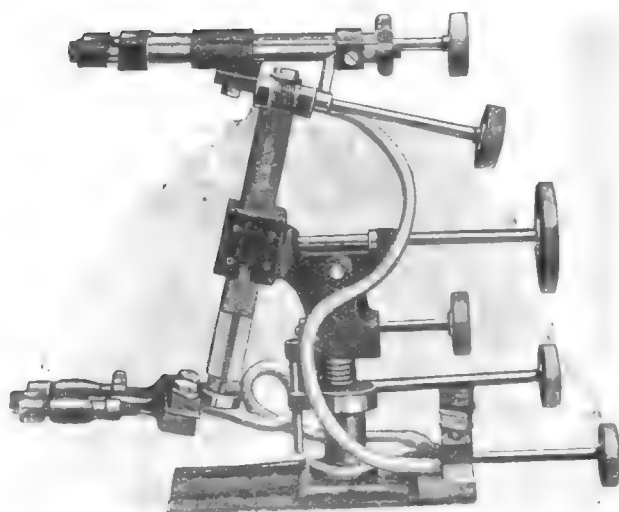
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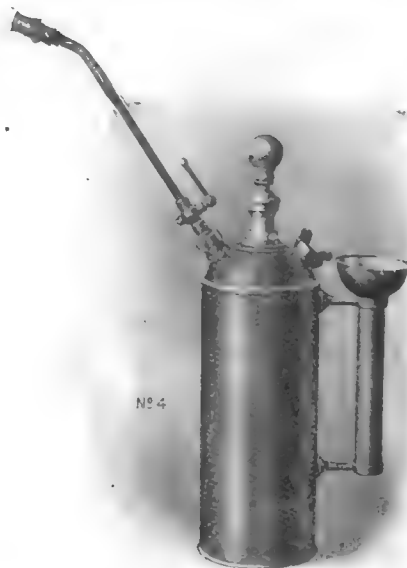


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SOMETHING NEW IN FEATURES.

We understand that Apex Films, Limited, 36, Little Newport Street, W.C., are shortly issuing a remarkable four-part exclusive entitled "When the Light Went Out," which is described as "something quite new in cinematography."

JESSE LASKY CO. CLAIM RECORD.

In No. 8 of the bulletin issued by the well-known Jesse L. Lasky Company, of America, the firm claim a record in the fact that they recently had no less than eight pages of advertising in an American contemporary. Well, we reckon some of our London offices beat this quite a long time ago. Our American friends are usually very cute, but this is not the first time that such an event has occurred.

NEW CORNISH CINEMA.

At Helston, Cornwall, the Electric Cinema has just been opened, and seats about 500. It is fitted up on modern lines, and everything possible has been done for the comfort of the audience, the 1s. and 6d. seats being luxurious in the extreme. The theatre is electrically ventilated, and is altogether one of the most attractive of the new palaces in the West of England. The proprietor is Mr. John James, of Helston, who, according to report, has a well managed house and attractive programmes.

A MODEL PROGRAMME.

A well-drawn and neat programme is to hand from the Playhouse at Hitchin, where Mr. L. G. Parry is the resident manager. An excellent idea is followed in such cases as that of "A Message from Mars," the entire cast of principals being mentioned, thus familiarising the patron with the names appearing upon the screen. There is, by the way, an excellent orchestra at this theatre, under the direction of Mr. Arthur Briscoe, late of the Crystal Palace and Queen's Hall, London.

DISTINCTIVE AND EFFECTIVE.

A charmingly novel and economical lamp for advertising purposes has been introduced by the Westinghouse Cooper-Hewitt Company, Limited, in the "Neon" lamp, a very striking installation of which is seen on the exterior and within the Magic City at Paris, also in the cornice lighting of the famous Folies Bergeres. The high electrical efficiency of the lamp is a feature, the current consumption being low and the lamp operating instantly, while the fact of there being no carbons to renew is also in its favour. By the use of a small trace of mercury in the tubes, a constantly changing variety of colours can be obtained. The "Neon" lamp is worth watching, and particulars can be obtained from the company, also an explanatory pamphlet regarding the novelty, which is already in use at a leading West-end cinema.

MELTON MEMS.

Mr. Morris, manager of the Picture House, Melton, is placing delightful programmes before his patrons, and is surely winning his way into popular favour. "The Two Divers" and "Shadows of a Great City" were probably the most successful pictures seen at this house, and audiences were especially large last week. The management has shown further enterprise this week by booking "The Miracle," and should be rewarded by bumper houses.—Mr. Cox, at the Thorpe End Picture Palace, is also doing well. "The Burning Train" was a big draw the early part of this week, and for the week-end "What the Gods Decree" is the feature.

A PARISIAN PAR.

Our Paris correspondent writes as follows:—"That I did not misjudge the merits of the cinematograph lion act of Mr. George Marck's is evidenced by the appearance of the novel performance at the Paris Alhambra as a star attraction. The theatre is one of the group under the auspices of the Variety Theatres Controlling Syndicate, a firm which, both at its London, Provincial and Parisian houses presents the pick of the performers. Mr. Marck recently appeared at the Moulin Rouge, but his act is, naturally, seen to better advantage upon the fine stage of the Alhambra, the "pictures and lions making a fascinating ensemble."

EXEMPTION FROM JURIES.

In a very interesting letter Mr. Wm. H. Marris, the well-known marine photographer, of Grimsby, informs us that he considers that it cannot be too widely known that business men, upon the attainment of their 60th birthday can claim exemption from attendance upon all juries with the exception of that of a coroner. There are many who have suffered the loss of time in performing the distasteful task of a jurymen, albeit it must be said that the majority of those in the Trade will have to wait a year or two before they can claim exemption upon the above grounds. However, we thank friend Marris for the tip, and trust that he may long be spared to take his usual friendly interest in the Trade.

RESULT OF LUBIN DISPLAY COMPETITION.

After some weeks spent in scrutinising the numerous entries in the Lubin Display Competition, the judges have at last awarded the prizes. London is once again prominent, for the two premier prizes have been carried off by enterprising London showmen. The first prize of a Brockliss Model "A" projector, value £45, has been awarded to Mr. A. T. C. Bridge, late of Manor Park Theatre, Manor Park; second prize of accessories to the value of £10 goes to W. Harrys Oliver, Stanstead Picture Palace, Forest Hill, S.E.; while the third prize, accessories to the value of £5, is awarded to Mr. H. Harrys, The Pavilion, Parr, St. Helens, Lancs. Owing to the high standard of some of the entries, Messrs. Brockliss have awarded a large number of consolation prizes; amongst the winners of which are: Mr. B. Bibby, Park Palace, Warrington; Mr. H. E. Denny, Picture Palace, Jeane Street, Oxford; Mr. A. Ward, Empire Theatre, Denton, Lancs.; and Mr. Chas. Mackey, Picturedrome, Hull; etc., etc.

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CHILDREN'S DAY AT KEIGHLEY.

Mr. R. A. Sounds closed the month of February at the Cosy Corner by a highly successful pantomime *matinée* for children only. Mr. Sounds has had similar occasions once or twice since Christmas, and has found them extremely popular. On February 28th the subjects chosen were "Ali Baba and the Forty Thieves," "Puss in Boots," "Nan in Fairyland," "A Knight of the Snows," and "Harlequinade's Story," which were hugely enjoyed by the youngsters.

PRESENTATION AT PICTUREDROME.

An interesting little social event occurred at the Picturedrome, Messrs. Pool and Bosco's Wolverhampton Theatre, when Mr. H. B. Edwards was presented with a silver cigarette case, holder and match box by the staff and orchestra as a token of the esteem and their regret felt upon the occasion of his departure. Mr. Edwards, who had become very popular alike with staff and patrons, has taken over the management of the Queen's Theatre, West Bromwich, and commenced his new duties last week.

THE LATEST IN "RAILROAD DRAMAS."

Mr. Henry Lehrmann, a "producer" for the Keystone Film Company, is responsible for an interesting development of the motion picture play. He believes that children are natural actors when unhampered by dialogue, and has built up a story in which every performer is under the age of fourteen. Advantage has been taken of the fact that the Venetian railway at Los Angeles, California, is a complete track of several miles, with rolling stock, etc., on a reduced scale. The juvenile actors, therefore, will be in complete harmony with their surroundings, and a "railway drama" to be produced under these conditions is expected to be enthusiastically welcomed by juvenile "picture enthusiasts" all over the world.

FEATURES IN CAPE TOWN.

Immense business was done with "The Dance of Death" at the Alhambra recently, while another success, writes our correspondent, is "Brothers at War." Wolframs, with "The Evil Power" at the top of the bill met with plenty of success. At the Majestic two strong films, "The Money God" and "Love Everlasting" have been much appreciated by large audiences. At the Alhambra a special children's *matinée* was given under the auspices of the Bearcroft Advisory Committee. In the suburbs, the Regal Theatre, Wynberg, has been "starring" "The Black 13," while the Lyceum featured Vitagraph's "Curse of the Golden Land." Marked improvement is shown in the "African Mirror," which is screened at all the halls in Cape Town.

CHANNEL ISLANDS CINEMAS.

Mr. Nisbet, of the Rectory Hall, Guernsey, has adopted the flying of a kite from the Harbour works as a means of advertising his theatre. The latest film features were "Captain Starlight" and "A Faithful Servant."—At the Empire (St. Sampson's), "A Regiment of Two" and "The Love Token" were the principals.—Mr. Bartlett, at the People's Picture Palace, has been showing "Renunciation," also "The Indian Uprising at Santa Fé," together with the "Pathé Gazette."—At the Opera House, Jersey, a Japanese drama, "Mimosa San," and Edison's "Why Girls Leave Home," were the top lines.—"The Daughter of the Underworld," "The Wager," and "The Artist" have been screened at the Alhambra.—At West's Picture Playhouse the management has given their patrons the benefit of "The Clarendon Sneaking Pictures," together with Selig's drama "The Love of Penelope."

SUCCESS ASSURED.

We hear that Messrs. Clarendon's "Old St. Paul's" has just been sold for Australasia and South Africa. There is keen competition in America to secure the feature, and a big-gish transaction looks like materialising in the course of a day or so.

MAGNIFICENT DISPLAY IN BELFAST.

In connection with the exhibition of the "British Army" film at the Royal Avenue Picture House, Belfast, detachments representing the Royal Irish Rifles, Royal Irish Fusiliers, Inniskilling Fusiliers, Dorset Regiment, Norfolk Regiment, Army Service, Army Ordnance, and Royal Army Medical Corps, headed by the band of the King's Own Dorsets, paraded the main streets of the city, rendering appropriate music and attracting considerable attention. Each day the huge building was packed to overflowing, Mr. E. Sinton, the newly appointed manager, having a busier time than ever previously in his existence. On each day of the week the hall's orchestra was substituted by the band of the Dorsets, and, needless to state, this added considerably to the pleasure of the entertainment.

NEWARK JOTTINGS.

A delightful free entertainment was provided at the new Kinema, Baldertongate (by the kind invitation of Mrs. Blagg) to the children attending the Wesleyan Schools and the Barnbygate Council School, on Friday last. The children quite filled the spacious building, and the pictures shown were of great educational value, including a geographical tour, work in a foundry, and pictures of Rome, etc. The special treat was "The Battle of Trafalgar," which aroused tremendous enthusiasm, due to the fact that lessons on the subject were given at both schools during the morning. Hearty cheers were lustily given for Mrs. Blagg, and it was announced that a similar treat would be given by that lady to the children at other schools in the town this week. Following the enormous success of "Anton" and "Cleopatra" last week, Mr. Kadwell did well with "A Queen's Love," and for the first three nights this week "The Battle of Manila" (by arrangement with Messrs. Ruffells) was very popular.—At the Corn Exchange Mr. Boardman had a strong list, including "An Indian Nemesis," on Wednesday and Thursday; "In the Midst of the Jungle," Friday and Saturday, and the additional feature on Saturday and Sunday of "The Masked Mystery."

ROUND THE CAMBRIDGE HALLS.

Some novel pictures are being shown at the Playhouse this week, the principal being Charles Reade's famous "Hard Cash." "Across the Alley" is a very laughable comic. At Thursday's *matinée* a complete change includes "Pimple and the Stolen Submarine." "The Trap" is a sensational headliner. "Beauty in the Sea Shell" and "A Petty Dispute" are amusing comedies.—Regular patrons of the Alexandra Hall regret that it has been permanently closed. It catered for a large section of the Cambridge public for five or six years.—At the Empire this week good business is being done, and the two star films are "The Call" and "The Joke that Killed." Mr. F. H. Davis, the conductor of the orchestra, is responsible for excellent selections.—The Gaiety always cater well for patrons, and the manager, Mr. P. Biggs, does all in his power to secure the best of programmes. The pick of the pictures last week included "Jim, the Burglar," "Alive in the Balance," and "Foolshead Hypnotised." Pleasing selections are rendered by the orchestra under the baton of Mr. Julian J. Best.—Pictures of local interest at the Electric Theatre included the University Lent Races, the Varsity crew in training, and Cottenham Steeplechases. Other good films screened were "The Sheriff's Brother," "The Banknote," and "A Woman of Japan."



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and produced by George Tucker.

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Young Marlow (his son)	HENRY AINLEY
Hastings (young Marlow's friend and Constance's lover)	}	GERALD AMES
Hardcastle ...	...	CHARLES ROCK
Mrs. Hardcastle (formerly Mrs. Lumpkin)	...	STELLA ST. AUDRIE
Kate Hardcastle (their daughter) ...	...	MISS JANE GAIL
Tony Lumpkin (Mrs. Hardcastle's son)	...	WINDHAM GUISE
Constance Neville (Tony's cousin) and Mrs. Hardcastle's ward }	MISS CHRISTINE RAYNER	
Jeremy (young Marlow's servant)	GREGORY SCOTT
Digory (Hardcastle's servant)	R. JUDD GREEN
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A NOTABLE TOPICAL.

Cherry Kearton, Limited, inform us that the Holmenkollen World's Ski-ing Championship, announced for February 23rd, was postponed owing to bad weather until Monday last. The firm had exclusive rights for this event, sent three operators, and special facilities were granted to obtain good pictures of the Royal party—the King and Queen of Norway with Prince Olaf.

THE BATTLE OF THE BLUES.

The Gaumont Company, Limited, inform us that they have made arrangements for the filming of the Oxford and Cambridge Boat Race, and that circumstances permitting, an excellent "short length" of about 250 ft. will be issued soon after the decision of the great event. All their efforts will be directed towards obtaining good results, and some of the best possible positions have been secured for the operators.

ON MAIN THOROUGHFARE.

A well-built and up-to-date picture house is to be erected by Mr. A. W. Kenyon, of Rusholme, at Ashton New Road, Manchester. A large site is to be cleared of the existing buildings, and a handsome theatre, to be named the Royal Picture House, and to seat 1,200, will be commenced at an early date. Mr. Kenyon informs us that the plans have been passed by the Manchester Council Building Committee, and that the concern, which is entirely his own enterprise, will involve a very heavy expenditure.

NOVEL AND AMUSING.

A variation upon the usual style of throwaway is to hand from the firm of D. Harper and Co., Limited, of Holloway, N. This inexpensive little thing is in the form of a well-worn penny (on one side only), the reverse side being utilised for printing thereon the name of the theatre. The appearance of the "catch coin" is good, and a surprisingly low price is quoted for large quantities. The "dodge" should prove a real "money back" proposition, and a sample is well worth sending for.

SHEFFIELD SHOWS.

A new theatre has just recently been opened in Sheffield, the Western Picture Palace, situate in St. Philip's Road. Although there are other houses in this district, the new theatre should prove a popular home of entertainment to the residents in the neighbourhood. The hall is very prettily decorated, and has accommodation for 800. Mr. Harold Burrell is the manager, who reports business to be very good. "Three Little Orphans" and "Romance of Erin" are the chief features for the week.—The new Picture House at Eckington has, since its opening, been attracting large audiences. Mr. Priole, the manager, has made this new hall one of the cosiest I have ever seen. Seating accommodation is for 700, tip-up seats being installed. Gaumont's latest machine has been supplied. "In the Midst of the Jungle" is the chief feature for the week.—Looking over the advance bookings of the Union Street Picture Palace for the next few weeks, we find that Mr. Leonard Shaw, the enterprising manager, has booked nearly all the best on the market. Full houses were very common last week when Pathé "Big Game Hunting" was projected, and truly it was the talk of the town.—A well-known manager in Sheffield has invented a screenless picture, which is said to be a great improvement, and before very long the new idea will be shown at his theatre.—At the Kinema House, Hillsbro', Mr. E. W. Hill, the popular manager, is attracting large audiences with splendid programmes. Amongst the good things shown this week are "The Solitary Fort," "The Three Gamblers," and "Big Game Hunting." It is interesting to note that "Antony and Cleopatra" is booked for this hall.

WORCESTER ATTRACTIONS.

Mr. A. Milton, the manager of the Arcade Cinema, must be congratulated on having secured "Seven Months Big Game Hunting." This picture was screened at every house during last week. Without doubt it is one of the finest pictures which Mr. Milton has had up to the present. Other pictures successfully screened during the week were "Daddy's Soldier Boy," "The Bowling Match," and "Antics in Ink." This week, the Kinema poem, "Papa's Letter," will be the chief item. To this Miss Milne will recite and sing appropriate items.

THE NOTTINGHAM N.A.C.O.

The monthly meeting of the N.A.C.O. (Nottingham branch) was held on Sunday last, Mr. F. D. Smith presiding over a satisfactory attendance. The President intimated that Mr. A. R. Chisholm having been appointed to the Picture House, Market Street, Manchester, was compelled to resign his position as secretary of the group. The meeting passed a vote of thanks to Mr. Chisholm for the able and energetic performance of his duties since the formation of the branch, and appointed Mr. Ph. H. Burnie as secretary in his stead.—Members will please note that all communications in future should be addressed to Mr. Burnie at 39, Forest Road, Nottingham.—Mr. E. Smith, Boulevard Electric Theatre, was elected vice-president in Mr. Burnie's place, on the motion of Mr. B. Pitchford, seconded by Mr. W. Taylor.—The meeting concluded with a paper by Mr. Chisholm on the N.A.C.O. examinations, giving the general trend of the subjects and points likely to be encountered during the course of study. Mr. Chisholm was cordially thanked by the meeting for his paper, and the wish was expressed that he would be able occasionally to come from Manchester to attend the meetings of the Nottingham branch of the N.A.C.O. At the next meeting, on Sunday April 5th, a paper on gas engines will be read by Mr. Ph. H. Burnie.

TEES-SIDE TOPICS.

The patrons of the popular Electric Theatre, Middlesbrough, will be pleased to learn that the manager, Mr. James Preston, is now resident in the borough. "The Battle of Waterloo" was shown last week, and attracted large crowds.—"Shon the Piper" was the feature at the Hippodrome, and "What Men Will Do" was a powerful topline at the Popular, Middlesbrough. Consequent upon requests for a return booking, the management of the Popular also showed "A Victim of the Mormons," which was thus presented for the fourth time within three years.—"Should a Woman Tell?" was an important line at the Empire, Stockton, where "The Sheriff's Brother" and "Innocent" were also shown.—The Globe, Stockton, did remarkably fine business with "Antony and Cleopatra." The Stockton detachment of the 5th Durham Light Infantry are short of the scheduled number, and last week was grasped as a unique opportunity because of the showing of the "British Army" film at the Theatre Royal Cinema. The first part of the film was shown up to Wednesday, and the second part during the remainder of the week. On Tuesday night the "Faithful Durhams" had a recruiting march, and finished with a visit to the Cinema, and on Thursday another "Territorial" night was held. On both occasions the vast hall—which seats 2,500—was packed, and the events gave a big impetus to the youth of the town to join, and the detachment is now almost up to the required standard.—The reputation of the Alhambra Palace, Darlington, for big works is well known, and last week "Dante's Inferno" delighted huge crowds. A series of fine films was shown at the Empire, including "A Mother's Devotion," "Ann of the Trails," and "Broncho Billy's Elopement." The enthralling "The Gem of India" was shown at the Court and Arcade Cinemas, and attracted considerable attention, whilst another big feature was "The Probationer."

SCARBOROUGH SHOWS.

The date of the opening of Olympia, the large and luxuriously furnished picture palace on the South Foreshore, which has been taken over by Mr. Will Catlin, the well-known East Coast entertainer, has been fixed for March 9th. Some idea of what Mr. Catlin intends to do can be gathered from the fact that the pictorial adaptation of Wagner's "Parsifal" has been secured for the first week, and there will be a special engagement of the famous conductor, Mr. Julian Clifford, together with the Yorkshire permanent orchestra of fifty performers. Other good pictures will be "The Gem of India" and "Blind Fate."—The Picture House audiences have found out "What Happened to Mary," and will soon be faced with the problem "Who Will Marry Mary?" Everything has gone well this week with such pictures as Vitagraph's "Diamond Makers," "Seal of Silence," and "Love's Quarantine." Mr. Fred Cardwell is, without a doubt, doing the best possible for those who attend the Vernon Place house.—Mr. Quinton Gibson was very happy in his choice of "Richard the Third" for the Theatre Royal Cinema. Needless to say, the Royal has been crowded each evening. "What Happened to Mary" is still popular.—The coloured drama, "The Duke's Talisman," was the principal attraction at the Palladium for the first part of last week, and was followed by "The High-born Child and Beggar."

NOTTINGHAM AND DISTRICT NOTES.

It is not often that the Albert Hall is used as a cinema, but it is fitting that the exhibition of the "Parsifal" pictures should be given here. Twice nightly (with the exception of Thursday), "Parsifal" is being exhibited, and nowhere in the city could the delightful music be heard to better advantage. Mr. Bernard Johnson, the well-known organist, is charming large audiences by his superb accompaniment of a magnificent film.—Crowds are visiting the Long Row Picture House this week to see the "British Army" film. The comfortable house has been thronged with military people, and the special music discoursed has been of a most enjoyable character. Mr. T. P. Hennessy is to be congratulated upon the success attending his efforts.—At the Globe Picture House, Trent Bridge, the place of honour was filled the first half of this week by "The Fruits of Vengeance," backed up by "The Escape." For the week-end "The Three Mile Limit" is the special. Mr. C. Marsh Hopewell is a pianist of exceptional ability, and, together with Mrs. Gunn, the wife of the popular manager, delights the audiences with musical selections.—"Judith of Bethulia" is the special at the Victoria Palace this week, and has been well received. The first releases booked here, the "News" and humorous subjects, together with an excellent orchestra, continue to make the Victoria a favourite resort.—"The Daredevil Mountaineer," "The Blood Brotherhood," and "In the Coils of a Python," together with several Keystone comics, should satisfy the most fastidious of Mr. J. Ewart Hartley's patrons this week at the Scala.—Mr. C. C. Morley expects very shortly to take over the management of the new Parliament Street Picture House, which is receiving the finishing touches. At the spacious Regent Hall he continues to do big business. Admirers of "Sherlock Holmes" turned up in full force for "The Musgrave Ritual," and on the same programme were "In the Whirl of Strife," "The Three Mile Limit," and "When Dreams Come True."—At the Hayden Road Kinema, "A Queen's Love" proved a great success. "The Trap" is the week-end feature.—Mrs. L. Wright, the new manageress of Hibbert's Pictures, Shakespeare Street, is proving herself a worthy successor to Mr. Smith Lord, and maintains the many features that have made this house so popular. "After Death" and "Great Circus Fire" are the stars this week, while "Singing Pictures" and the "Topical Budget" are always popular.—At the Beeston Palladium first-class programmes are meeting with due appreciation.

LINES FROM LEICESTER.

In his managerial capacity at the Coliseum, Mr. Chas. Burgess has long been used to dealing with large crowds, but his facilities for nearly 2,000 are likely to be pretty severely tested throughout the coming month, for a succession of exceptionally telling features has been secured. "Blind Fate" and "The Tragedy of the Cameo" are the current principal items. Next week "A Fight for Millions," March 16th, "Tess of the D'Urbervilles," and toward the end of the month "Sixty Years a Queen" will be witnessed.—The "British Army" film is the chief item all this week at the Picture House, Granby Street, and is to be specially "featured."—Pearson's "nameless" film is one of many attractions at the Silver Street Electric. Nothing better than "The Dance of Death" has been seen here for a long time, its week's run having met with an unqualified success. Yet another step in the right direction here is the enlargement of the orchestra, and the appointment of Mr. Cyril Godwin, well known in Midland musical circles, as the conductor.—Mr. W. H. B. Emson, proprietor of the Belgrave Cinema, continues to render a capital account of himself. "The Boomerang" (exclusive) and "A Brother's Atonement" are this week's dominant features, while "The Vampire" is due on Monday next.—Madame Ada White sings "The Rosary" to the film of that name at Olympia, where another big thing is the exclusive appearance of "Moths."—Gaumont's "Arizona" at the Floral Hall, Vitagraph's "The War Makers" at High Street, and "The Fall of Troy" at the Imperial, Green Lane Road, among others, are most worthy of mention among other Leicesterian attractions.

ON THE COAST OF KENT.

The picture-goers of Folkestone are again well catered for with varied subjects. At the Electric Theatre, Pathécolor is always a big attraction, "The Wastrel" being much appreciated.—"The Ghost of the White Lady" was one of the chief features at the Playhouse, while a film depicting "Life in the British Army" was of special interest to the many.—Amongst notable subjects shown at the Central, "The Convent Gate" made a special appeal to good houses.—At a special matinée given at the Town Hall last Saturday a crowded audience followed with keen interest the thrilling lecture on the Scott Expedition given by Commander Evans, C.B., R.N., and the excellent pictures which were screened.—At Ramsgate business is well up to the average. "His Solemn Oath" attracted large audiences to the King's, and met with a popular reception. Other good pictures were "The Tide of Destiny" and "Phantoms."—Full houses are the rule at the Queen's. "The Broken Sixpence," "The Sea's Recompense," and "Nat Pinkerton and the Stolen Rubies" made a strong appeal.—Mr. W. I. Attack provides strong programmes at the Royal Palace Theatre. "Grit of a Dandy," "On Their Wedding Eve," and "Love of Men" were popular numbers.—Much pleasure was shown at the Eclair coloured film, "The Heart of an Artist," at Shanly's. "The Birthway Gift" was another good subject.—"The Diamond Crown" and "The Trail of Steel" were the stars provided by Mr. Fred Fumgalli at the Broadstairs Cinema.—At Margate, Mr. C. W. Stanley has been pleasing patrons at the Parade Cinema with "On the Broad Stairway" and "The Outlaw." The lighter element was well supplied by "The Bowling Match."—The Clifton Cinema reopened its doors last Thursday to capacity business. "Dr. Nicholson and the Blue Diamond" was the topline, and "The Autocrat of Flapjack Junction" was chief amongst the laughter makers.—At the Lounge, Cliftonville, an excellent bill of fare is provided. "When the Earth Trembled," "In the Midst of the Jungle," and "John Bonsall of the Secret Service" were greatly enjoyed by good audiences.

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IN THE MANCHESTER DISTRICT.

(BY OUR OWN CORRESPONDENT.)

Mr. St. John Beecher, late of the Britannia Theatre, Hoxton, N., has taken over the management of the Deansgate Picture House, and is bringing his long experience to bear upon what is admittedly one of Manchester's finest picture theatres. Among the improvements made is the installation of a grill for the café. Only those who have visited this department can realise what an artistic and elegant café has been provided for visitors. A similar note of taste and elegance prevails throughout the whole of the premises, even to the hidden lights illuminating the interior of the theatre. Wonderful business is being done, a constant stream of fresh customers filling any seats becoming vacant. Last week "The Power of Light" was the principal film, in addition to which "The Old Folks at Home," "The Supreme Moment," and a good list of current events were the chief items.

Few halls in Salford are doing such excellent business or attracting a better class of patron than the Salford Cinema. Perhaps it is due to the reputation established by its carefully selected programmes and the way in which the house is managed—but the fact remains. Last week the two pictures of importance were "Mysteries of Paris" and "Cora, the Temptress." This week the leading items are "Race for the Rubies" and "The Iron Fist." The proprietors have recently started a film agency, and several of the films on hand can be had at very reasonable prices.

The Scala at Pendleton is another house that never fails to attract good business. Being just off the main road, the long queues never trouble pedestrians, but undoubtedly impress them with the popularity of the place. Mr. Ridgewood Barrie succeeds in finding the right pictures every week, and the keen personal attention he has given to the business explains the Scala's present position. Last week "Road to Ruin," was "top of the bill," followed by "Loaded Dice."

The Oxford Picture House had a picture of unusual interest last week in the "British Army" film. This week, starting on Monday, the feature is Edison's Kinetophone, exclusive for Manchester. It is intended to run this for several weeks, the "talking pictures" being changed weekly.

The Crescent Cinema, Chapman Street, Hulme, found "Moths" an excellent draw last week. The usual good programme at this house included "Giving Bill a Rest," "Fruits of Vengeance," and several comics of particular merit. The principal items this week are "The Duke's Talisman" and "The Sea Eternal."

The Blackley Empire, Rochdale Road, maintains its reputation for giving the "pick of the pictures" on the market. This week "David Copperfield" is attracting large audiences, and the interest is likely to be continued during the last three days, when "By the Cross" is exhibited. Mr. M. O'Connell, elocutionist, will give a special lecture to this picture at each performance.

The Gaumont Company, Limited's, branch premises in Deansgate has done some smart business lately in topicals. The film of the Manchester University students' Shrove Tuesday demonstration was exhibited the same evening at seven Manchester halls. Mr. Gibbs, the manager of the branch, reports excellent business with the "British Army" film, and also "Detective Finn," and states that all films, no matter whose brand, can now be viewed each day in the projection room.

The Harris Film Service has three exclusives which will be released about the middle of March. One is Eclair's "Four Million Pound Dowry," for which they have the exclusive rights for Lancashire, Cheshire, and Ireland. The other two, for the same territories, are "Life's Bitter Dregs" and a midnight mystery.

The Victor Film Service, Limited, has taken over the premises at 21, Great Ducie Street, recently vacated by Wilson's Pictures, and have the exclusive rights for Lancashire of "The Great Gold Robbery," "The Dead Secret," and also the rights for Yorkshire and Ireland of "The Seed of the Fathers."

The Signal Film Service, 1, Little Bridge Street, Great Ducie Street, has secured the rights for Lancashire, Yorkshire, and Cheshire of "Auto Bandits of New York."

Alleged Fraud on Messrs. Pathe Freres.

At the Marlborough Street Police Court, on Monday last, before Mr. Denman, Arthur Mackay, 27, manager, of Regent Square, King's Cross, N., was charged on remand, with having in his possession two cinema films of the value of £6, alleged to have been stolen or unlawfully obtained, and, further, with being concerned with others in inciting George Barrier to steal the two films, which are the property of Messrs. Pathé Frères, Limited, of Wardour Street, W., and William Watson, 41, film hirer, carrying on business in Greek Street, Soho, and the Theatre de Luxe, Acre Lane, Brixton, S.W., was charged, on remand with, between July, 1913, and January 27, 1914, receiving a cinematograph film the property of Messrs. Pathé Frères, entitled "A Country Mouse."

Mr. Valetta and Mr. Rowland Oliver prosecuted on behalf of Messrs. Pathé Frères, whilst Mr. Harry Pfahl appeared for the two accused.

On the resumption, the first witness called was Detective-Sergt. Charles Leach, of the A Division, who spoke as to having searched the accused Watson's premises on February 3rd, when he was arrested. On that date he took possession of certain books and documents which he found there. They comprised in part, five delivery books, marked A, B, C, D and E. With regard to the "Country Mouse" film, the books apparently showed that Watson had had that film in his possession, and on several occasions hired it out to different people. In one of Mackay's books also there was an entry of him having hired out the same film.

In cross-examination by Mr. Harry Pfahl, witness said that in company with another officer and Mr. Wood, the prosecutor's manager, he searched Watson's premises on January 27th. Watson said he would give them every assistance, and handed over his books, which he said contained a complete record of all his transactions. Witness remembered the "Country Mouse" film being found on the premises, which, with others, was picked out of the stock and laid on a table for inspection. They were examined by Mr. Wood, who also made a list of them. It was a fact also that when the search was in progress, Mr. Wood queried a particular film, and Watson said he only bought it that week, and thereupon sorted over the wastepaper basket and produced the catalogue of an auction sale.

Re-examined: There was only one other Pathé film mentioned in the catalogue produced, and even then not one of the films mentioned during those proceedings was disclosed in that list.

The manager of the Pathé Company, Mr. Frank Wm. Wood, was recalled, stating that a film called "The Changeling" was released by his firm on August 16th last. At least one copy of the film was now missing. It had never been hired out to Watson, Mackay, the Marvel Film Company, or the London Biograph Company, nor had any money been paid by those people for it.

The next witness was Mr. Walter George Henry Spear, of 102, Camberwell Road, S.E., assistant manager to Titles, Unlimited, of Gerrard Street, W., who stated, in reply to Mr. Valetta, that he had known the defendant Watson for about a year, in connection with the Marvel Film Company. He also knew Mackay in connection with that company. Witness at one time also was manager of the Palace Picture Theatre at Harlesden, and in that capacity hired films from the Marvel Company on several occasions, one of the films being called "Fatal Love." He believed it was

a Pathé Film, and he hired it about October last. When he called at the Marvel Company's office he sometimes saw Mackay and sometimes saw Watson.

Cross-examined: With regard to the "Fatal Love" film, he could not say whether he saw Watson or Mackay when he hired it. It might have been one of their clerks.

Mr. John Samuel Boardman, proprietor of the Cinema Theatre at the Caledonian Road Baths, N., also gave evidence, stating that having known Mackay for sometime as carrying on business in Greek Street, he went to him occasionally with regard to some films. When he asked Mackay what his position at Greek Street was, he replied "I'm a sort of manager to Mr. Watson." The latter was not there when he said that. When he hired films he believed he was doing so with Mackay on behalf of the company. He did not think he was dealing with Mackay as master-man. In all he used their film service about three weeks or a month, and his bill would come to about £2 10s. per week, or in all about £10. Amongst those films were some of Pathé's, and they included the "Country Mouse" and "From Circus to Racecourse." He usually called at the office of the Marvel Company, asked for a list, and selected his programme. Mackay used to give him a receipt, and witness believed he did so on behalf of Mr. Watson or the company, and the amount was given to that gentleman, less a commission which Mackay kept as his share.

Cross-examined: He admitted that the billheads and receipts bore the name A. C. Mackay, but apparently the top portion of some of the bills was cut off. The receipts were also signed by Mackay, but in spite of that he believed the business was done on behalf of Watson. He admitted also that once he hired a film from a man named Towns, and that in error he returned it to the Pathé Company, and when he went to their place and asked for it they said it could not be found, and had probably gone out on hire.

Re-examined: Witness said that film was returned in one of Pathé's tins in error, and that was how it all arose. People would not take the trouble to look at the film, but just go by the name on the tin box. He paid Mackay by cheque and cash, whichever was convenient at the time. He would produce those cheques at the next hearing.

The proceedings were then adjourned for a week, bail being allowed the two accused as before.

PROSPECTIVE BRISTOL OPENING.

A correspondent informs us that Mr. S. H. Justin, a well-known Bristolian, is building a new cinema theatre in Gloucester Road which, it is expected, will be opened at Easter. The house will be a handsome structure, with balcony, lounge and tea-rooms, etc., and is being built to the plans of Messrs. Holbrow and Datten. Seating accommodation will be provided for 1,000, and all the most up-to-date ideas will be drawn upon for the patron's comfort. Mr. Justin was one of the pioneers of the continuous show, and previous to his connection with the Trade, spent some years abroad, travelling frequently to Canada, the States and Australia. He is well-known in connection with civic life, and in connection with the Territorial movement. "A man with a personality," who should still further add to his circle of friends with this new venture.

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NOTES FROM NEWCASTLE AND DISTRICT.

(BY OUR OWN CORRESPONDENT.)

The strained relations existing between cinematograph exhibitors and those members of their orchestras in the halls in Newcastle-on-Tyne and the Tyne-side district who are members of the Amalgamated Musicians' Union, have now reached a breaking point, and if the musicians remain in the same state of mind at the end of the current week as they were at the time of writing, many of them will terminate their engagements. As has already been fairly fully explained, the trouble arose out of a demand for a minimum wage of 40s. and 35s. a week for first and second instruments respectively, and the refusal to accept the compromise offered by the exhibitors. The notices of the men who are members of the Amalgamated Musicians' Union to cease their engagements terminate on Saturday.

That there will be no dearth of men should the threatened strike take effect is made clear by the advertisements that have been appearing in the local newspapers offering to supply the halls with any number of performers, whilst there is another organisation of musicians that is not connected with the Amalgamated Musicians' Union, and which gives countenance to the part-time orchestras. The secretary of the Exhibitors' Association, Mr. Fred W. Morrison, and the vice-chairman, Mr. George Besford, have each expressed views as sanguine as those of the chairman, and it might fairly be said that the prospect of losing their orchestra players on Saturday is not causing any of the managers or proprietors the least degree of worry.

Mr. Crossley Taylor, the manager of the Empire Cinema, has got an entirely new combination of musicians. The new orchestra is composed of ladies, and in the first week of their engagement at the Empire Cinema they have given every satisfaction and delight to the audiences. The orchestra is under the direction of Professor Bach Jonsoni. A popular adjunct to the Empire Cinema is the tea and lunch rooms, and at the Grainger Picture House, too, where lunches and teas are catered for, a substantial business is done in the viands.

The Star Picture Hall, which ranked amongst the oldest of the halls in Newcastle, has been closed, and the cinematograph accessories which the hall contained have been sold by auction. It is regarded as unlikely that the premises will be reopened again as a picture theatre. Originally a Primitive Methodist Chapel, these premises in Prudhoe Street were converted into a picture theatre by Miss Appleby, who can probably claim the distinction of having been the first to show "living pictures," as they were then called, as a regular entertainment in Newcastle. She commenced business in what is now the Olympia, in Northumberland Road, owned by Mr. Sidney Bacon and managed by Mr. Lindon Travers. After leaving the Olympia she retained possession of the Star, for some time known as the Apollo, until she went to Wolverhampton. Mr. E. Cant then entered into possession of the Star, and he has been running a cinematograph entertainment twice nightly for the last two or three years.

Another change to be recorded in Newcastle is the impending departure of Mr. W. Parham Wells, the manager of the Pavilion Theatre of pictures and entertainments, Westgate Road, who has been appointed manager of one of the most important music-halls in Sheffield. Mr. Wells came to Newcastle from the Edinburgh Empire Variety Theatre in 1907, to manage Messrs. Moss and Thorntons' Empire in Newcastle. He remained as manager of the Newcastle Empire for four years, and at the termination of that period he relinquished his post to take over the management of the Newcastle Pavilion Theatre of Varieties. The Pavilion Theatre was closed for a time, and it was later reopened by the City Varieties, Limited, by whom Mr. Wells was again appointed manager, to run a high-class cinematograph show, with vaudeville, a venture which he has succeeded in putting on a sound footing. During the seven years that Mr. Wells has been resident in Newcastle he has made many friends, and he gained an extraordinary amount of popularity. Twice he has been made the recipient of testimonials from his friends, who, whilst they readily congratulate Mr. Wells upon his new and better appointment, are exceedingly sorry to lose him from their midst.

AN EVENTFUL DAY.



In the accompanying photograph our friends in Filmopolis will recognise several well-known faces which were to be seen at the recent marriage of Mr. Leslie A. C. Keith, of the Globe Film Company. The charming bride was Miss Elizabeth F. Kramer, and the wedding was solemnised at St. George's Church, Tufnell Park, N. A reception was afterwards held at the home of the bride, Norman House, Dartmouth Park Hill, where the numerous presents and a large number of congratulatory telegrams were "a feature"; also a goodly attendance of the "leading lights" in the London Trade.

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A Wonderful Drama of the French Revolution.

PATHE FRÈRES' "CHEVALIER DU MAISON ROUGE."

In view of the fact that the French Revolution was probably the most dramatic epoch in the whole world's history, it is somewhat strange that the producer of cinematograph plays has left it comparatively untouched. Novelists and dramatists of the ordinary theatre have treated it in its every aspect, whilst even the historian with his sober recital of facts has been able to attract with their recital the casual reader who finds little to interest him in other chapters of history. The period is well suited to the purposes of the film-maker. It abounds with great personalities, each of whom might figure as the protagonist of a separate drama, and its spectacular possibilities are unlimited. Unlike the stories of many other revolutions, moreover, its interest is not confined to the juggleries of statecraft nor the horrors of a soulless warfare. It is truly a tale of terror, but it is also essentially, and almost uniquely, a human tale, calling forth irresistibly the deepest sympathies of all who hear it.

In producing a revolution film, therefore, Messrs. Pathé Frères have chosen a subject which, on its own account, is full of the utmost attractiveness, and in basing their scenario upon a Dumas novel, "The Chevalier de Maison Rouge," they have made certain that their play will present the most effective possible study of its great theme. It does not, it is true, afford an altogether comprehensive survey of the period from a strictly historical point of view. Rather than with the particular facts and personages of the revolution, that is to say, it gives us an extraordinarily vivid and realistic picture of the general atmosphere of the times and of the people as a whole.

Considering it either as a picture of the period or as a drama *pur et simple*, it would be almost impossible to praise the film too highly. It is, indeed, a true masterpiece of the cinematograph producer's art, worthy to rank beside those other great Pathé triumphs, "The

Mysteries of Paris," "Les Misérables" and "Germinal." (Incidentally, it is interesting to note that all these finest successes have been adaptations from existing novels, in common with the best works of many other companies, a fact which seems to lay stress upon the continuing dearth of original genius among picture playwrights.) As may be imagined, the mounting of the film demanded immense pains, vast resources, and great expenditure—and all these it has had to the full from Messrs. Pathé. Each scene, whether a studio setting or a solid exterior, has been built or selected with infinite care for detail, and the resulting picture of Paris at the time of the Revolution is quite perfect.

Magnificent as are the construction of the play, the settings, and the general production, however, the film's most outstanding feature is its wonderful acting. Experience has proved to us many times that French artistes are supreme where the dumb playing of the screen is concerned. They, better than the artistes of any other nation, have learned to replace speech by gesture, expression and movement so completely that one misses nothing, even

at those moments which would seem to demand words almost inevitably. "The Chevalier de Maison Rouge" is one of the most beautifully acted films ever seen upon a screen. And its notability in this respect applies not only to the work of those in the leading rôles, but even to that of the "supers." A more magnificent ensemble it would be scarcely possible to desire.

We have not the space in this all too brief notice to comment at length upon each individual performance, but amongst those worthy of special mention are M. Dorival's immensely powerful Dixmer; M. Escoffier's strong and noble Chevalier; M. Mevisto's subtle and fantastic Rocher, which hideous character seems to be an incarnation of the universal suspicion, brutality and hatred let loose by the Revolution; the two lovely Madlles, Marie Louise



Derval and M. Maurice Lindey, whose passionate story finds a fitting background in the scenes of blood and terror; and Mdlle. Léa Piron's Marie Antoinette, a picture of the doomed queen which is full of proud dignity, womanly tenderness and poignant suffering.

The dramatic tension of the last two reels is almost unbearable, and, as a whole, no more enthralling story has ever been told through the

agency of the cinematograph, although the episode of Lorin's sacrifice, by taking his friend's place in prison and upon the guillotine is curiously similar to Sidney Carton's end in "The Only Way." The play is, also, unusually original as regards the construction of its plot. "The Chevalier de Maison Rouge" is, in short, one of the very finest films ever yet produced. It will delight every audience that sees it.

KEYSTONE FILMS.

IMPORTANT STATEMENT BY WESTERN IMPORT COMPANY, LIMITED.

With reference to the many conflicting rumours which have been going about the Trade regarding Keystone films, the Western Import Company, Limited, agents for Keystones, ask us to give prominence to the following statement:—

To the Editor of THE BIOSCOPE.

SIR,—We wish to contradict in the most explicit manner, the statement widely advertised in the Trade papers last week that "practically the entire Keystone Company" has been engaged by another producing organisation. The statement in question has naturally led a large number of our customers to imagine that the Keystone films would in future appear without any of the artistes who have become so popular with the British public, whereas, in fact, *only one prominent artiste* has left the Keystone Company, and the organisation will continue as before, and may be confidently relied upon to produce comedies of the usual excellent quality.

The rumours regarding these films have taken so many forms that we hope you will allow us to make the following definite statements in order to remove any doubts that may still exist among exhibitors and the Trade generally.

1.—It is untrue that Mr. Mack Sennett has resigned his position as chief producer of Keystones. He will continue to be in supreme charge of this department, and will also, in future, act more frequently than recently.

2.—Miss Mabel Normand, despite rumours to the

contrary, remains under contract with the Keystone Company, and will continue to play leading parts in Keystones, solely and exclusively.

3.—Keystone films are produced by seven full stock companies. Any suggestion that "practically the entire" or any large proportion of Keystone artistes have left the Company is, therefore, patently absurd. In plain English, one artiste of importance has left out of a total acting staff of considerably over 100. In the ordinary course of business a score of artistes may be engaged or their services dispensed with at any moment at the Keystone studio without the fact being thought worthy of Press notice.

In view of the widespread interest in all that concerns "Keystones," of which the inquiries which have reached us during the past week are a remarkable proof, we are glad to be able to assure the Trade that these popular comedies will be continued with all their old merits, and that they will still be obtainable solely and exclusively at "Wesfilm House."

Yours faithfully,
THE WESTERN IMPORT COMPANY,
LIMITED.

[In the announcement which appeared in our columns it was stated that "many of the leading artistes" had been engaged, not "practically the entire company," as appears in the foregoing letter. However, we have much pleasure in giving the publicity asked for.—Ed.]

JOTTINGS FROM ULSTER.

(FROM OUR OWN CORRESPONDENT.)

The launch of the *Britannic* was responsible for a great revival in topical work in Belfast during the past week, the majority of the city's halls screening a film of the event, produced by the well-known firm of Weisker Brothers, under the direction of their local *charge d'affaires*—Mr. Ayliffe. Mr. Dawson, of the Frances Street Cinema, Newtownards, also screened the film, and when I saw him on Thursday evening he was confused in blushes, consequent upon the encomiums which his patrons had showered upon him for keeping them right abreast of the times.

Mr. Dawson has done many big things since taking over the ribbons of Newtownards' pioneer cinema; he has some "big game" in the offing, and further reports from his "Lee-Metford" will be heard ere long.

A more diversified programme of pictures I have not seen quite many a moon than I witnessed at the Kelvin, Belfast, a few nights ago. The audience practically got a glimpse of life in the four quarters

of the globe, and they were entertained to some of the most laughable comedies it has ever been my good fortune to witness.

"Les Misérables" had a most remarkable run at the West-end Picture House, Belfast, Mr. Malcolm being compelled to turn money away one or two evenings, despite the hall's capacity for close on 1,500. Most appropriate music was rendered by the hall's orchestral quintette, under the direction of Miss K. O'Farrell.

Biblical pictures ever prove mightily attractive at the Central, Belfast. I was not, therefore, surprised to find a packed house—mid-week—when I called in to see "The Sixth Commandment." Mr. McCavana has an eye for the best goods, and he has further enhanced his reputation in that regard by his booking of "An Hour Before Dawn."

My next instalment will contain some interesting remarks concerning three new halls shortly to be opened—two in Belfast, and one in Donaghadee.



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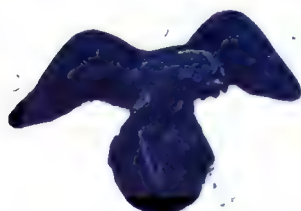
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"J.A." is experiencing some difficulty with the burning of his carbons, and asks for advice on the matter. He says: "I am using between 75 and 80 amperes at 65 volts, burning an 18 mm. negative and 25 mm. positive carbon. After burning about one hour the bottom carbon burns to a long point, and after about $1\frac{3}{4}$ hours' running the outside shell of the negative carbon falls away for about 3 or 4 ins. If I reduce current to 70 amperes the carbons stand well, but I get insufficient light for my picture, which is a 17 ft. 6 in. one at a throw of 75 ft."

The trouble of which you complain, "J.A.," points invariably to overloading of the carbons and of the use of those of inferior quality. An 18 mm. negative carbon should certainly stand up to 80 amperes, and we were rather inclined to think that your current was much in excess of this. But if you know how to handle an arc to obtain best results, this is dismissed by your saying that at 70 amperes you get a very poor light. This, indeed, seems to point, not to your using a greater current than you think, but to a lesser one. These, in fact, are our thoughts, "J.A.," that 70 amperes should be sufficient for the satisfactory illumination of your picture, and 80 amperes not too great a current to cause the crumbling up of the negative carbon. So we have to consider the human element. Are you certain of the facts of which you write? Are you actually using an 18 mm. carbon? Is the minimum current 70 amperes and the maximum 80 amperes? Is the pressure 65 volts? We venture to think that on the one hand you would obtain a very satisfactory picture with 70 amperes if the carbons were handled correctly. Certainly there should not be a great deal of difference between the currents of 70 and 80 amperes. Indeed, if at this higher amperage the carbons burn in the way you say, you would get actually less effective light than with the lower current. Now, we are thinking this, that when you assume you are using 70 amperes, you are actually using a current much less than that, whereas when you are consuming the higher current, your resistance lever is in such a position that all resistance is cut out (some resistance frames are, unfortunately, designed this way), so that your arc is burning with no ballast, and you have a higher pressure than necessary across the carbon tips. If you are certain that your amperage conditions are correct, and that you are handling the arc in such a manner (the positive carbon

should be drawn slightly rearward of the negative and the carbons inclined at an angle so that the crater squarely faces the condenser) that maximum light is received on the film, then we can only recommend you to try a different carbon. There is hardly any need to mention any specific brand, but we would recommend you to ask your supply house to send you samples of the very best quality 18 mm. solid negative and 25 mm. cored positive carbons they can supply. You will certainly find with carbons, as with most other things, that results are proportional to price. Certainly, if you use suitable carbons and a suitable current you will not have the difficulty of which you complain.

* * *

"R.N." is troubled with occasional misfiring of his petrol engine, and which he is unable to trace. He says when running at full speed the engine, which is a two-cylinder one, misses occasional explosions, so making the running very erratic. The sparking plugs seem all right, and the magneto appears to be in order.

The misfiring may be due to either ignition or carburetter trouble, "R.N.," and so more than the magneto and the sparking plugs must be considered. It is frequently exceedingly difficult, in fact, to distinguish, by merely listening to the running, whether the erratic firing is due to either the carburetter or the ignition. Perhaps misfiring due to the latter is usually more regular, and what we might term snappy, than misfiring due to some fault in the carburetter or mixture. Not, however, always is this the case, and as before remarked, it is frequently difficult to elucidate the trouble without an examination of both factors.

We might, perhaps, review the trouble of misfiring under the heads of ignition and carburetter. Briefly, the working of a petrol engine is brought about by the satisfactory firing through the aid of a suitable electric spark of a mixture of petrol vapour and air. A misfire might take place through a fault in the ignition either through a total absence of spark or through a spark that is too weak. On the other hand, the misfire may be through a total absence of petrol in the cylinder, by a mixture that is too weak in petrol vapour, or by one that is too strong in petrol vapour. Given a suitable mixture and a satisfactory spark, ignition must take place.

Let us consider firstly the carburetter. The modern carburetter is, if sometimes complicated

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in practice, at least simple in principle. It consists of a jet at some definite height in which petrol is maintained. The maintenance of this height depends upon the action of a valve actuated by a float in a chamber directly connected with the jet. Around the jet is an air chamber, connected on the one side to the induction pipe—*i.e.*, the pipe conveying the mixture to the inlet valves, and on the other side direct to the atmosphere. When the engine is not running the air around the jet is at atmospheric pressure, and the petrol in the jet maintains its normal height. When the engine is cranked round for starting, owing to the displacement of the pistons and the operation of the inlet valves a partial vacuum is created in the induction pipe sucking in through the carburetter petrol from the jet and air from the atmosphere. If the proportion be correct the mixture may be considered a firing one. The actual proportion of air and petrol is determined by varying the size of jet or the size of choke tube—*i.e.*, the air passage around the jet. Carburetters are frequently supplied with a number of jets and perhaps some alternatives in the way of choke tubes, so that varying mixtures can be obtained. Generally, however, particularly on constant speed machines such as electric generator engines, the actual dimensions of the variable parts of the carburetter have been determined by the manufacturer, and so, providing certain other factors are in order, the correct mixture should at least be obtained at a given number of engine revolutions. What, then, under such circumstances, will create an improper mixture and cause misfiring? Firstly, a total obstruction of the petrol jet. And when it is mentioned that this jet has an orifice generally too small for a pin to penetrate, it will be seen how easy it is for the petrol supply to be robbed. However, when such happens the result is a complete stoppage of the engine, and if by a test of the ignition—that is referred to later—this be found in order, suspicion naturally falls on the carburetter. This misfiring, then, although causing inconvenience, is not of such troublesome and irritating a character as when the misfiring is of an intermittent character. This, if the carburetter is to blame, is generally due not to a complete stoppage of the petrol orifice, but to a partial one, in which case the petrol coming through in a too small, or, perhaps, a varying quantity, causes misfiring through weakness of mixture. Sometimes misfiring is due to a flooding of the carburetter, the needle valve in the float chamber not seating properly causing the petrol to overflow the jet at atmospheric pressure. When this is the case it is generally discernible by petrol trickling from the carburetter when the engine is not running. The remedy, of course, is to clean out the float chamber, and, unless the valve be prevented from properly seating through the presence of a piece of foreign

matter, regrinding the valve in its seating by the aid of a little emery flour.

It can safely be considered that if the petrol be the correct height in the jet, and there be no obstruction in the petrol pipes, assuming the air to be unobstructed (in the modern "automatic" carburetter the air looks after itself), misfiring will not be due to carburetter trouble. Although, as before remarked, the trouble outlined is not of infrequent character, and often misfiring due entirely to this cause is put down to ignition.

We may now consider the igniting spark. This is usually obtained from a magneto machine. The spark takes place at the points of a plug fitted in the head of each cylinder, the spark being timed to occur immediately after the gases are compressed by the up-stroke of the piston, and at a time when the force of the explosion will drive the piston on its downward or power stroke. When misfiring is taking place, a very usual plan is to shut the engine down, remove the plugs from the cylinders, and to crank round by hand to observe the sparks at the plug points. Usually, if the spark takes place, it is considered that the igniting side is in order. Actually, it does not suffice for the spark to occur in the ordinary atmosphere. The electric current must be powerful and the spark rich enough to take place under the pressure of gas at the end of the compression stroke. Quite often a plug will spark regularly and apparently satisfactorily in air, but will spark but intermittently when in the cylinder head with the engine running. The modern magneto is a very reliable machine, and very seldom gives trouble. Seldom certainly, unless it has been in use for some few years, is it the direct creator of a weak spark, in which case the field magnets require remagnetising. So, generally providing the platitudes of the contact maker are not badly pitted or eaten away, misfiring, due to ignition trouble, can be put down to the sparking plug or the connecting wires. With a two-cylinder engine intermittently misfiring, the best plan is to short-circuit (do not disconnect the high tension wire from the sparking plug—it is bad for the magneto) one sparking plug at a time. If one cylinder fires regularly, it can safely be assumed that either the connecting wire to, or the short-circuited sparking plug is at fault. A new plug should be inserted, and if this does not improve matters, a new length of high tension cable fitted, as sometimes by an abrasion of the covering leakage takes place. If by testing by the short-circuiting method it is found that the misfiring occurs in both cylinders, it is almost certainly an indication of the mixture of gas being at fault.

From these notes, "R.N.," we trust you will be able to gain sufficient information to enable you to trace the cause of your particular misfiring trouble.

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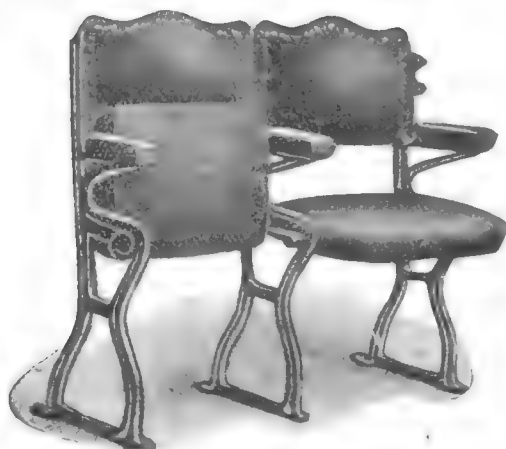
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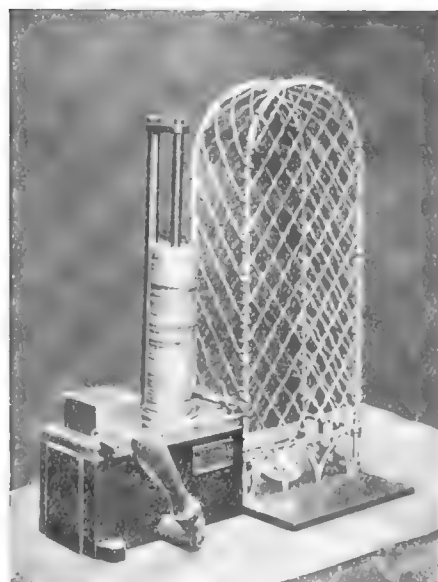
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Cinematograph and the Schools.

By B. A. LOND.

It would be difficult to-day to find any man of standing in the educational world who is not more or less deeply impressed with the conviction that the cinematograph will, within reasonable limits of time, find a footing in every well-equipped school. It is simply inevitable, and for this very substantial reason the writer deprecates the tendency in certain quarters to force the pace, and even to suggest unworthy motives on the part of those who cannot see their way to enter upon or maintain that pace. No reform, however desirable, was ever really advanced by such methods; therefore a word in favour of restraint appears judicious.

In the first place, the burdened ratepayer has a right to consideration in this matter. Year after year the cost of primary and secondary education has been advanced, until it now stands in some working class (so-called "dormitory") districts around the Metropolis at twelve, or even more, times the amount that Mr. W. E. Forster declared to be the maximum sum entailed. This is a factor to be borne in mind when we see local education authorities approaching the question with caution. They have to account to their constituents and can scarcely be held blamable for not rushing into new expenditure where higher educational authorities have shown a wiser discretion.

Many of those outside the teaching profession, who are pressing this subject forward, would convey the impression that the cost involved is trivial—a matter of £100 here and there. These need to be reminded that the successive codes introduced in our elementary system, since, say, 1878, each entailed an expansion of many hundreds of thousands of pounds. The principal "virtue" of advancing by "code" was the preservation of uniformity throughout the country. The variations which have now crept in between the curriculum of one school and another are to many educationists an undesirable feature, and they view with entire disfavour any innovation which would give a lower grade school in Tottenham an advantage—or supposed advantage—over one in Middlewich, or elsewhere. When it is considered desirable, or essential, to introduce the cinematograph as an adjunct of the classroom, it must be on a universal basis. When this takes place it will be the most costly change that has ever taken place. As every local education committee looks for eventual nationalisation as the only means of

equalisation of the burden of elementary education, is it wise now to attempt to force their hands?

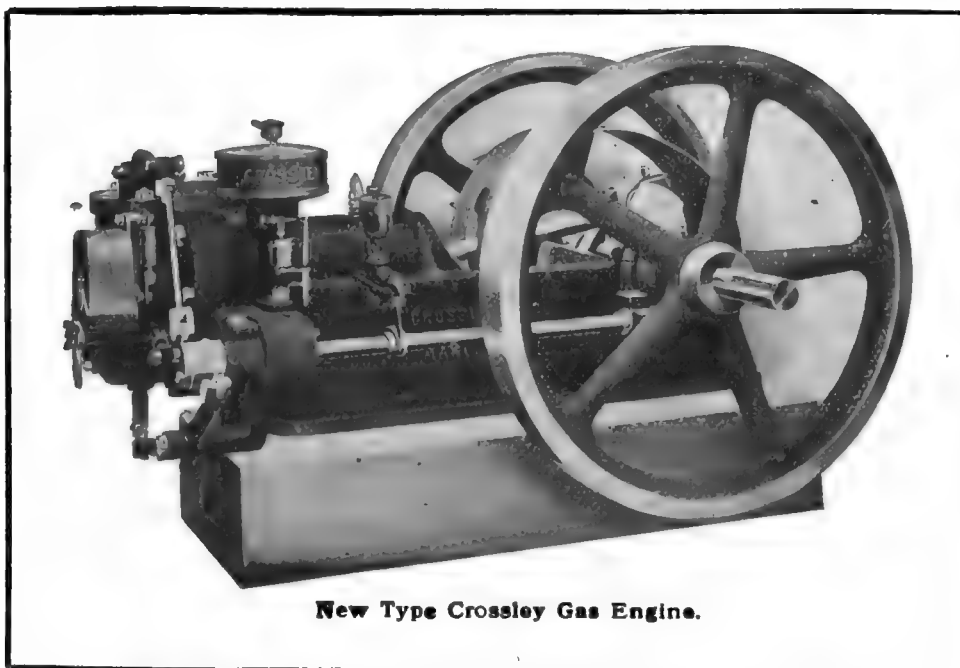
Putting forward another view, is it not approaching the subject from the wrong side, the present attempt to introduce the reform in the lower grade schools? Were it not more appropriate, and more likely to achieve success, if those who seek to bring about the introduction of the moving picture as an aid to class subjects directed their energies toward the college, the grammar school, the high school, and the technical schools of the land? The field is smaller, the resources higher, while nothing seems more certain to the writer than that an assured footing obtained here would cause the new method to filter downward to the public elementary schools, as has been the case with other subjects which now are common features of the "free" curriculum.

It is, further, an error to assume, as appears to be the practice of many advocates of cinematographic instruction, that the new art has sprung, goddesslike, fully armed for the educational warfare. There is in reality a great ground to be covered before it can be truly said that producers can offer a list of subjects sufficient to supply the enormous demands that would be made upon them in the event of a national adoption of the projector in the schools. Messrs. Pathé Frères have demonstrated their ability to provide a programme or programmes suitable for shows of a combined educational and entertaining character; but one only needs to spend an hour in critical examination of the class books of an average primary or secondary school to realise that the list of cinematographic subjects available is almost microscopic in relation to these. Those among us who remember the aborted "illustrations" which adorned the early readers, historical, geographical and other text books have a horror of witnessing a recrudescence of the system in photographic form. Much thought will have to be brought to bear, not by theorists but by practical instructors, upon the whole subject before even a single step is taken, or it will certainly result that the step will have to be retraced at considerable cost.

It is, apparently, because the body of teachers recognise these conditions, and hesitate before giving any adhesion to the proposal to install the projector on crude experimental lines, that they are accused of indiffer-

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ence. As a body, however, these men and women have shown themselves only too willing to adopt, and only too eager to devise, new methods by which the minds of the children entrusted to them can be opened, and thereby made more receptive and retentive. All their success depends upon this achievement, and there has yet to come under the knowledge of the writer one of the educational rank and file who is not prepared to acknowledge the merits of cinematography as an aid to such opening of the mind—*so far as it has been developed*. Practitioners in the new art must not, however, let their enthusiasm lead them into an erroneous estimate of its value. A false step at the initial stages—an attempt to “rush” cinematographic teaching upon the schools of the nation—might defeat the very object aimed at.

Pictures standing alone, it will be admitted, weigh for very little; pictures which have only

an indirect or imperfect relation to the textual portion of a class subject can be productive of relatively small good. There must be the closest and most obvious connection between matter and illustration, and the mere statement of this proposition brings into the foreground a vast field of work. Put it this way: Are the moving pictures to be adapted to the existing text books in science, history and geography; are the text books to be recast to adapt them to an arbitrary set of illustrative pictures; or are the two to be exhaustively considered and modelled to run in unison on practical lines? Teachers generally will agree with the last proposition, and this is going to occupy a vast amount of thought and to cost a vast amount of expenditure. Harking back to the suggestion of national instead of local administration and taxation for purposes of education, it appears to be essential that the impatience of cinematograph enthusiasts should be curbed.

NEW INVENTIONS.

[Contributed by Mr. G. Pringle—Messrs. Hughes and Young, Patent Agents, of 55-56, Chancery Lane, London, W.C., who will give advice and assistance free to our readers on all matters relating to Patents, Designs and Trade Marks.]

PATENTS APPLIED FOR.

2,136.—E. A. V. H. Hardy and G. H. Hardy.—Cameras and projectors for cinematographic use and the like.

2,372.—S. G. Bartlett.—Film winding mechanism of cinematograph apparatus.

2,414.—H. G. Giffard (Viscount Tiverton).—Production of coloured cinematograph films.

2,490.—G. W. Cooper, E. Harwood, E. W. Martin, E. H. Colbeck and H. C. Coombs.—Cinematograph apparatus.

2,622.—J. Gevaert.—Cinematographic or like films.

2,704.—J. Campbell.—Natural colour cinematography.

2,704.—T. H. Bolam, S. N. Barnard and A. S. Newnham.—Means for joining the ends of cinematograph films.

2,856.—F. J. Cox.—Cinematograph apparatus and the like.

3,214.—S. Cocanari.—Cinematograph apparatus and films for use therewith.

3,208.—F. R. Baldock and E. Shibko.—Sound reproducing devices for cinematograph apparatus.

3,316.—E. A. G. Jones.—Apparatus for the visual reproduction of stories and the like.

3,333.—N. Power.—Motion picture machines.

3,710.—J. H. Cooper.—Reel for cinematograph films.

3,838.—A. Bergman and I. N. Novakowsky-Dimschitz.—Method to produce coloured glass negatives and paper positives and cinematograph films.

PATENTS GRANTED.

23,206.—Cinematograph, etc.—L. Frassier, 136, Rue Damremont, Paris.—In light projecting apparatus such as cinematographs and the like, a tank through which water is circulated is arranged between the source of light and the condensing lens, or the first lens when more than one condensing lens is used. In one form the tank is interposed between the source of light and the condensing lens, the water leaves the tank through vertical pipes and descends through cooling coils to the bottom of the tank, a

pump being provided for increasing the speed of circulation when desired.

24,138.—Racks for cinematograph films, ribbons, etc.—C. F. K. Jenkins, Washington, U.S.A.—A rack for winding long strips of textile material, celluloid or the like so that successive turns are not in contact, comprises a plane member which may take the form of a spider turning around a central pivot, in which are spirally located a series of fingers adapted to be moved vertically into and out of the position in which they all project perpendicularly to the member upon the same side thereof. The strip is attached to the innermost finger and wound progressively outwards around the fingers which are brought up successively into position either by hand or automatically, during rotation of the spider. When the strip is unwound the fingers are returned to the initial position by gravity.

24,161.—Colour Cinematography.—H. G. Giffard, Ormonde London and E. A. Merckel, of Surrey.—In colour cinematography, the records are taken and projected by means of two objectives, the period of oburation of the one objective being the period of exposure of the other, each record being taken and projected through its appropriate colour screen. When an additional condensing lens is used, an auxiliary cooling-tank, connected to the main cooling-tank is provided, and the interior of the lens mount is placed in free communication with the atmosphere through holes.

23,064.—Cinematograph Apparatus.—L. Kamm, Powell Street, London.—A variable-pressure friction clutch for driving a film spool of the kind in which the variation in pressure of the parts of the clutch is effected by relative adjustment of two ratchet cams, has an arm attached at one end to the rotatable cam, and carrying at the other end a blade spring sliding frictionally on the spool-box so that the rod can be adjusted by hand and held in position by friction. In the Provisional Specification it is stated that the variation in pressure may be obtained automatically by a roller bearing on the increasing roll of film, and actuating the rod through a bell-crank lever.

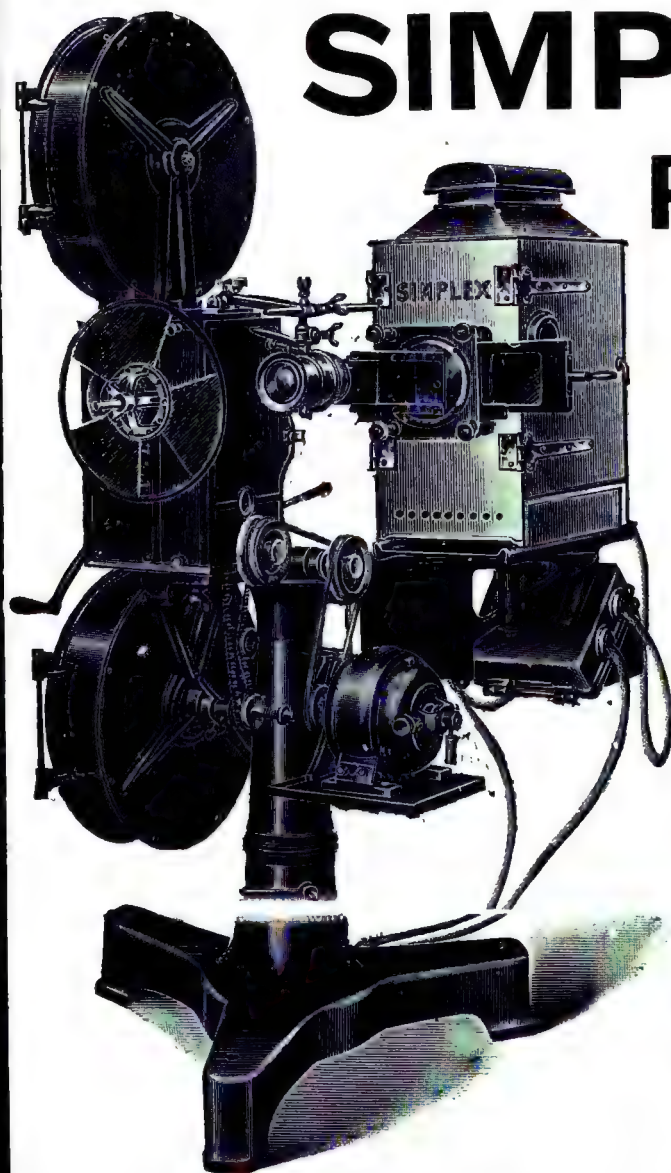
23,095.—Cinematograph films.—J. Williamson, Wandsworth Common, and C. M. Williamson, Golder's Green, London.—Cinematograph films of the kind having opaque end portions, have those portions made integral with the film, and different from one another in colour or surface or both.

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PARISIAN NOTES.

By JOHN CHER.

Under the heading "An Example Worth Copying," that interesting bi-weekly publication, *Le Cinema*, calls attention to THE BIOSCOPE's policy of supplying its readers with news concerning the educational and scientific film.

Mr. George A. Kessler, the American millionaire who gave a luncheon to the American baseball players at his house at Passy the other day, had the event recorded by the cinematograph. Messrs. Pathé Frères were chosen to film the invited guests, and I believe the pictures will be featured in a future American issue of the "Pathé Gazette."

At the Cinema Lutetia Wagram a private exhibition of a cinematographic ballet, entitled "Excelsior," was given by Monsieur Charles Marey with much success. The film is a reproduction of a celebrated ballet which was presented many years ago at a specially constructed theatre in Paris. In the moving picture version the stage scenes have been supplemented by actuality views which considerably enhance the spectacle. The film takes nearly two hours to show. I hope to give a more detailed description of this remarkable production in a future issue.

Mr. Robert Schwabthaler, who took the film "With the Greek Army in the Firing Line," sailed from New York on Thursday last *en route* for this city.

Mr. Frederick Burlingham's film, "Down the Crater of Vesuvius," is being projected exclusively this week at the Pathé Palace, which has secured the sole rights to exhibit the picture on the main boulevards.

If Paris has too many picture theatres, the same cannot be said of the French provinces, which up till now appear to have been sadly neglected by cinematograph *entrepreneurs*. Nantes, for instance, has no picture theatre. The defect is to be remedied immediately, and workmen are constructing a palatial hall, where the inhabitants of this important town will be able to enjoy the pictures, of which they have so long been deprived. In the small and medium-sized towns of France there is a great future for "the pictures."

Monsieur de Ruyter has secured the agency for Tivoli Films of Copenhagen.

The Paris agent of the Western Import Company, Monsieur Jacques Haik, is also handling the Thanhouser Company's products.

Charles Mary has acquired the world's rights of the second series of productions featuring Suzanne Grandais.

"It's the name that counts now," said a successful manager to me the other day. "Yes," he continued, "time was when the public was content to go and see just picture plays. Now the people demand the acknowledged stars of the picture world. I find it pays to feature names; that's why I always give a big publicity display for fine actresses like Henny Porten and Suzanne Grandais.

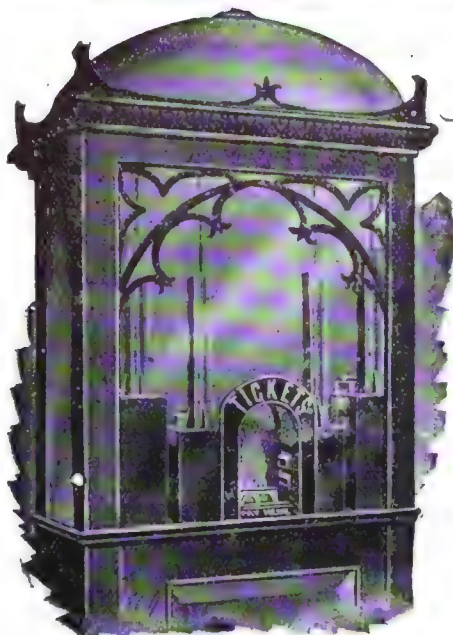
One of the most popular films of the week is a Messter production, entitled "A Frenchwoman's Heroism," featuring Miss Henny Porten, who has become a warm favourite with Paris picture theatre patrons. This film "tops the bill" at the Cinema Lutetia Wagram, the fine new picture theatre in the Avenue Wagram.

On March 27th the Agence Moderne Cinematographique will release a Film Parisien subject, called "The Blind Man of the Notre Dame Bridge."

Louis Aubert's rights to the film having expired, the Paris branch of the Cines Company announce that, commencing April 1st, "Quo Vadis?" may be rented direct from the company. The renting department of the Cines Company supply exhibitors of France, Belgium, and Holland.

KODAK COMPANY DIVIDENDS.

In addition to the usual quarterly dividends of 1½ per cent. (being at the rate of 6 per cent. per annum) upon the outstanding Preferred Stock, and of 2½ per cent. (being at the rate of 10 per cent. per annum) upon the outstanding Common Stock, payable on April 1st, the directors of the Eastman Kodak Company of New Jersey have declared an extra dividend of 7½ per cent. upon the Common Stock, also payable on April 1st to stock-holders of record on March 7th.



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Sunderland and Wearside Sidelights.

(BY OUR OWN CORRESPONDENT.)

"The Last Days of Pompeii" accounted for crowded "houses" at the Palace Theatre, where, besides first class and new pictures, there is always good vaudeville.

week had a remarkably successful run, whilst at their West Hartlepool Palace Theatre, "David Copperfield" and "London By Night," the first-named a special exclusive, drew splendidly.

The other morning I had the pleasure of making the acquaintance of Mr. Gordon Gray, a gentleman who, in a comparatively short space of time, has made for himself a name and position in Durham County, and further afield, as an exclusive film and variety agent. His well-appointed offices are in Fawcett Street, Sunderland. From here, besides specialising in supplying the smaller country halls with good pictures, many of them of tip-top quality, equal and similar to those seen in the big town palaces, he governs the Coxhoe and the West Cornforth Electric Theatres, of which he is the proprietor, and finds time as well to prepare pantomimes and do much vaudeville booking. "Her Supreme Sacrifice" was, he informed me, in excellent request.

Renovations are in progress at the Pavilion in Sans Street, despite which Mr. F. W. Hunter is managing to keep the entrants going, and what is more, does really good business. "When the Earth Trembled" was the top-liner.

Much activity prevails at the headquarters of the North-Eastern Film Agency at Sunderland at present, the long list of palaces and music-halls dealing with this enterprising firm having recently received several notable acquisitions. The Agency holds Northern rights for "The Great Gold Robbery," the demand for which does not seem to slacken. Besides being secretary and manager for Messrs. Black Brothers' theatres, and superintending this concern, Mr. G. F. Hill is director of the Derwent Pavilions Company, Limited, which owns the Burnopfield and Coundon halls, both of which are, especially the former, in a very flourishing state. At Burnopfield, "A Cigarette Maker's Romance" went splendidly, whilst at the Coundon Hall, "Grand Dad" made an excellent feature.

Nothing but what warrants the Theatre de Luxe being regarded as one of Sunderland's premier places of entertainment was to be found there last week, when Mr. Fred Hudspeth had "From Out the Flood" as the star picture, along with such fine films as "The Children's Hour," "The King's Man," "Motor Cycle Elopement," as well as the Pathé cartoons and "Gazette." Each week, Mr. Hudspeth issues a programme giving a synopsis of the film stories, and these sell remarkably well. Everything here is in harmony with the title of the hall.

From every point of view the Picture House in High Street West is an attractive place. Most certainly it was so last week, for one found there all the elements which go towards making a picture palace a popular resort. So far as films are concerned the programmes screened by Mr. J. McColl lacked nothing. "The War Makers" was intensely interesting, while on Thursday, the fifth of the Sherlock Holmes exclusives, "Reygate Squires," was the main lodestone. Excellent attendances ruled.

A great time is apparently ahead for the steadily increasing *clientèle* which Mr. Thomas Adamson is attracting to the fine new Queen's Hall Kinema in Bridge Street. Last week the "Three Little Orphans," "Shadows of Life," "Tragedy of the Cameo" and "The Children's Hour" made fine features and much patronage, whilst this week "From Out of the Flood" and "The Diver" were the "star" films. Following these, Mr. Adamson has booked "The Hunger Strike" exclusively for the town for March 12th, after which "Joan of Arc" and "The Torador's Romance" will be seen, whilst "The Wreck" may also be screened. Surely such a strong budget, supported by a varied selection of high-class films, ought to keep this dainty "continuous" well in the forefront.

One hears Mr. James Noble make but a single complaint against his Gem Hall at Southwick, that is in respect to its capacity. His Villette Hall at Hendon is also doing most satisfactory business.

Building operations with the new hall at Boldon Colliery have not yet been commenced. Meanwhile Mr. Warnes is keeping the Star shining brightly. "When the Earth Trembled" proved a great favourite, and this week "The Power of Conscience" and "The Master Crook" are more than meeting expectations.

Four halls in the county of Durham are owned by Messrs. Black Brothers, of Sunderland. At the Bridgend Palace, Monkwearmouth, where Mr. J. C. Padden is in charge, the "Great Gold Robbery" last

At the Spennymoor Hall, Mr. Arthur Rabey did well with "A Cigarette Maker's Romance," and I hear that Mr. Jack Bocca had good houses to witness the screening of "Heart of Mystery" at the Easington Hippodrome.

With so much activity in the coal trade one is not surprised to hear that the Seaham Harbour Invicta and Empire halls, as well as the new Dowdon theatre, are, if not actually breaking records, certainly giving their proprietors every reason for congratulating themselves upon having ventured into the cinema world.

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GERMAN NOTES.

(BY OUR OWN CORRESPONDENT.)

The Austrian Minister of the Interior has issued a decree that every cinematograph operator, before projecting films, must be provided with a certificate giving evidence of his ability to perform his duties.

Mr. Carl Wilhelm, manager of "Union" films, has left his position with that firm to join the Messter Film Company.

The House of Deputies suggested the taxation of cinematograph theatres, but the proposal was not adopted.

A Society, entitled "Cinematography for the Schools," has been founded in Berlin. The idea originated with Dr. Fischer, a municipal councillor, who is the president of the Municipal Scholastic Deputation. The president of the Society is Dr. Hauessler, Inspector of Schools, who will be assisted in the campaign that is to be undertaken by professors, schoolmasters, and schoolmistresses. The Society will help to develop the cinematograph as a means of instruction and amusement for school children, and will make a stand against the exhibition of undesirable films. It is desired, also, to hire theatres in all parts of Berlin, to which school children will be admitted free of charge.

Among the new companies recently founded in Vienna is the German Edison Kinetophone Company, Limited, with a capital of 700,000 krönen. The manager is Max Paschke, a Viennese manufacturer.

Mr. Robert Schumann, who has been engaged for more than eight years taking cinematograph pictures of the fauna of Africa, exhibited these films on February 16th last in the palace of His Excellency the Chancellor of the German Empire, Bethmann Hollweg. The performance was attended by the Emperor, the Empress, and the whole Court. The celebrated African explorer spoke for more than two hours, illustrating his remarks with the films that he had taken. The Emperor was very pleased with the performance, and thanked Mr. Schumann very heartily for the deeply interesting evening. Mr. Schumann has received so many invitations from various parts of Germany that he intends to make a lecture tour of four weeks' duration.

The Government of Bavaria has prohibited the film, "Oliver Twist," and the exhibitors of Munich have presented a petition to the Government with reference thereto.

At Frankfort it is now necessary that all posters are first submitted to the police for approval before being affixed outside theatres or elsewhere. Those who do not conform with this regulation are liable to a fine of 60 mks.

The biggest newspaper in Berlin has asked its readers what they consider to be the greatest miracle of the world. Over 151,764 people replied to the question, their answers being as follows:—17,148 voted for wireless telegraphy, 16,259 for the Panama Canal, 12,328 for dirigible airships, 11,428 for the aeroplane, 11,296 for radium, 6,347 for the cinematograph, and 6,276 for the "Imperator."

IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

Picture playgoers of this city are keen admirers of Asta Nielsen and Henny Porten. Last week at the Rotenturn Kino, Henny Porten was featured in "Ihre Hoheit" and Asta Nielsen in "Engelein" at the Elite.

Madge Lessing, the charming American actress who has just concluded a highly successful engagement at the Apollo Music-hall, where she figured in a novelty telephone sketch similar to the "Keep Smiling" one in London, was recently seen in the pictures. Miss Lessing appeared in the leading role of a most ambitious five-act production, entitled "Where's Colletti?" Herr Franz von Schonthan wrote the scenario, and Herr Ludwig Gruber was commissioned to compose special music.

A film of Esther and Helen, a clever dancing couple, was starred recently at the T. L. Kino. The pictures showed the Tango, Matchiche, and other popular dances.

In consequence of the success of Edison's Kinetophone at the Schonbrunn Kino, I hear that a large company has been floated to run Edison's talking picture machine in Austria, Germany, Switzerland, and other countries on the Continent.

ATTACKING THE PICTURE PALACE.

Once again the film producer and exhibitor have had to bear the brunt of a remarkable and inexplicable outburst, this time by Canon Rawnsley at York, who made some very strong statements as to the alleged demoralising influences of picture palaces, and offered a suggestion that schools should have their own films for exhibition to children.

In an endeavour to show "the great danger to public morality," Canon Rawnsley remarked that "the pictures shown have lowered the moral sense. Scholars think less of cruelty, lying, dissipation, and even theft. Some children, too, steal to find money for admission."

During the last few days quite a remarkable number of letters of protest have appeared in various periodicals throughout the country, and a very able letter from Mr. W. Lacon Threlford. We have pleasure in appending extracts from a letter sent by Mr. George Henderson, Newcastle-on-Tyne, one of the oldest members of the Trade, in reply to the Canon's remarks:

"The attack by Canon Rawnsley plainly shows that the reverend gentleman has more zeal than discretion. Dare he utter any such charges against picture halls within the area of his own parish of Kendal as are involved in the summary of effects? Can he mention the hall in which any of the indecent, erotic, and criminal incidents were exhibited? If he can, why does he not do so? It is not honest to generalise in this way, even if there are solitary instances, but the way to eradicate an evil is to deal with it at its source. As soon as Canon Rawnsley lights on an actual instance of any such subject being exhibited, then let him go for it, and he will find

every influential man in the film trade backing him up. A glance at the remedies suggested by the Canon shows how weak his case is. Children under a certain age should not be allowed to attend a second-house performance. Will a child be more susceptible to evil influence because it is nearer bedtime, and therefore likely to go to sleep? Saturday afternoon matinées obligatory, and only films 'fit for children' to see. Who is to judge as to the fitness? Has Canon Rawnsley approached the Board of Censors with any complaint regarding films passed by them? How are the members of that Board to discriminate sufficiently for the reverend gentleman if he does not detail his objections. The concluding portion of his address is the most amazing of all. The picture business is, to all intents and purposes, an entertainment business. Surely the Canon does not contemplate introducing entertainment into the schools? If his idea is 'to educate by pictures' there is commonsense in it, but it must be another branch of the producing business altogether, and has nothing to do with the matter under review. The discussion raised by the speech of Canon Rawnsley seems to have been of a rather dismal character, the observations of Archdeacon Jones, of Sheffield, being very, very solemn. Might I whisper for the Archdeacon's consolation that thousands of children are in the happy position of having pence to spend because their parents spend less at the public-house. Why, everybody knows well that the diminution of the drink bill is due to the picture halls. If the reverend gentlemen would only clear their minds of cant they would recognise that the public can judge of those matters themselves, and may be trusted to do what is right."

PLYMOUTH AND DISTRICT NEWS.

(BY OUR OWN CORRESPONDENT.)

There is some talk of applications being made at the next licensing day to open up picture halls on Sundays.

At Andrews' Picture Palace large audiences were attracted to "Tess of the D'Urbervilles." "The Motor-cycle Elopement" was another enjoyable production, being full of thrills and incidents.

At the Cinedrome, in Ebrington, Mr. W. Linsdell's premier film was "The Trap," which afforded the spectator plenty of excitement and sensation. "A Girl Worth While" (Thanhouser) was highly appreciated, and "Jenks Becomes a Desperate Character" put the audience in a mood of tense excitement as they followed the exploits of the Adventurous Jenks.

Mr. Knowles, at the Theatre de Luxe, arranged a series of films to suit all tastes, and the result was eminently successful—good audiences and everyone contented. "Trapped in a Forest Fire" had a delightful vein of heroism about it, and the drama was highly praised. Pictures with Western atmosphere are

always exciting, and "The Spartan Girl of the West" fulfilled that experience in every respect. "Peaceful Victory" unfolded an interesting story of capital and labour. "Two Aristocratic Penitents," a Vitagraph play, was up to the high standard associated with the producer, and was an uncommon story of absorbing interest. "The Family Honour" (Edison) delighted the spectators, and the "Pathé Gazette" was well to the fore in the matter of illustrating the world's latest events.

"An Aviator's Love Affair" was the feature of Mr. Charlie Rundle's programme at the Theatre Elite. "Between the Rifle Sights" tells of life in the Wild West, and "The Rustler's Stepdaughter" told a thrilling story of Western life. Altogether, the Elite programme was one of the best in the town.

At the St. James's Picture Hall, the licensee and manager, Mr. W. Waugh, presented a first-class series of pictures, among which "The Massacre" was specially good. "A Romance of 1812" was also another strong drama.

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FILMS—WEEK BY WEEK.

Compiled from the Manufacturers' Synopses.

For Addresses, Telephone Numbers, etc., see "Film Releases."

AMERICAN CO.



At the Potter's Wheel.—The fascination of an art pottery is cleverly interwoven into a drama of French provincial life. The tragic death of a brutal



employer finally enables a new happiness for the heroine. (March 16th. 980 ft.)

True Western Hearts.—Two roughs break into the farm, but the son returns in time to rescue his father. They are touched by the distress of the widow of a neighbour, and are enabled to provide for her wants by means of a forgotten store of gold. (March 19th. 981 ft.)

ANDERSON'S FILM AGENCY.

DART.

The Crime at the Mill.—Kidnapped by a ruse, the heroine heliographs from the mill a message which brings her help. A terrible struggle ends in the villain throwing her lover from the top of the building. A wild chase follows, but the girl is finally rescued and the plotter arrested. (March 16th. 1,800 ft.)

ROMA.

A Bid for a Throne.—The machinations of a tyrant and a political intrigue are seen to cause a tragic series of events in a turbulent minor state, but truth eventually reigns, and a more peaceful era dawns for the people. (March 19th. 3,000 ft.)

CLARENDON.

When Every Man is a Soldier.—The change in Timothy after his three years' training is simply marvellous. Everything he does is "at the double," even to the marriage ceremony, the comic proving an excellent argument for military discipline and celerity. (March 16th. 515 ft.)

CRICKS AND MARTIN.



The Electric Doll.—Inventing a human-like doll, the Professor endows it with electrical properties. The results of the various attempts by "bounders" to make the lady's acquaintance cause a sequence of comical incidents. (March 19th. 500 ft.)

COSMOPOLITAN.

DART.

Haafnet Salmon Fishing.—The novel manner in which salmon are caught in the Solway Firth. The making of the nets is seen, then the fishermen wade, attired in rubber suits, waist deep in the water, and soon secure a splendid catch. (March 19th. 290 ft.)

SAVOIA.

Home, Sweet Home.—The infatuation of the son of a good family for an adventuress causes a sequence of tragic happenings. The girl ultimately proves her love, but dies at the hand of a villain. (March 19th. 2,590 ft.)

DAVISON'S FILM SALES AGENCY.

B. and C.



A Little Child Shall Lead Them.—An excellent domestic drama, in which little Dorothy Batley acts the part of peacemaker between father and mother, and the home is thereby saved from ruin. The child's solicitude for the two tots in the midst of trouble is well enacted. (March 16th. 2,400 ft.)

EMPIRE.

How the Native is Educated in South Africa.—The transformation from untutored aboriginal to a skill in "the three R's," also in physical exercises, and the art of fencing, is well shown, also the ultimate change into a useful citizen. (March 19th. 357 ft.)

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Midst Raging Beasts (available for May) Selig		2600	13 10 0
Protea.....	Eclair	4840	17 10 0
When the Earth Trembled.....		3032	12 12 0
Mystery of the Corner House.....	Nord.	3000	12 10 0
Mystery of Kador Cliffs.....	Gau.	2450	10 8 0
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AMERICAN STANDARD.

Jack, the Wolf.—Picturesque drama of the Canadian North-West, and the results of bitter enmity between illicit trappers and the Mounted Police. The tragic end of "the Wolf" is a thrilling scene. (March 19th. 1,942 ft.)

Aunt Hetty's Goldfish.—Returning home after one or two "tonics," nephew John craves for water. When he sees the contents of the bowl, the "apparitions" bring the first of a chapter of amusing incidents, which nearly lose John his inheritance. (March 19th. 957 ft.)

ECLAIR.



Under the Mask of Affliction.—In order to rid himself of the engineer, who is his rival for the heiress, the mine manager deliberately causes an explosion in the galleries. The intended victim miraculously escapes and ultimately recovers from his disfigurement. He denounces the scoundrel and claims the woman who loves him. (March 16th. 2,318 ft.)

Funnicus Rescues His Brother.—Wonderful indeed is the manner in which the great hero is enabled, by the aid of a camera, to storm the impregnable castle and bring home the victim of forcible feeding. (March 16th. 675 ft.)

SCIENTIA.

Arabian Types.—Life in Egypt is splendidly delineated, with the proud Arabs and their veiled consorts before picturesque backgrounds. (March 16th. 390 ft.)

Electric Phenomena.—Some interesting experiments, both old and new, portray the effects of various discharges. (March 19th. 310 ft.)

THOMAS A. EDISON, LTD.



esque coast. Specially reviewed in THE BIOSCOPE of

Janet of the Dunes.

—An idyllic drama, from the novel by Harriet T. Comstock, played upon a picturesque coast. Specially reviewed in THE BIOSCOPE of



February 5th, on p. 592. (March 16th. 2,000 ft.)

A Sense of Humour.—Story of a comical plot, evolved in order to give an English visitor the real atmosphere of the West. His vigorous attack upon his "Injun" captors revealed the true nature of the affair, but a pretty girl soon put an end to his ill-humour. (March 16th. 700 ft.)

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Wild Wales.—The second of the "English Beauty Spots" series shows the rugged scenery around Llangollen, the Dee, and famed Bettws-y-Coed. (March 19th. 350 ft.)



MARC McDERMOTT.

The favourite "Edison" Actor.

The Haunted Bedroom.—Cleverly portrayed story of the concealment by a dying man, of wealth acquired by gambling, in a low Parisian inn. The ghost guarded the room until an honest man came, when the hiding place was revealed, and a woman's despair was changed to joy. (March 19th. 1,000 ft.)

Teaching His Wife a Lesson.—The spiteful rivalry in dress of two women neighbours ultimately causes the husband of one to make a hideous mistake, which ends in explanations before an amused police sergeant. (March 19th. 700 ft.)

ESSANAY.

The Trail of the Snakeband.

The finding of a hatband brings strong circumstantial evidence against Bob, but he is enabled to capture the real murderer and establish his own innocence. (March 16th. 994 ft.)



Life's Weaving.—Fate brings into the life of a young man a love for a foreign adventuress. Even when he discovers a former *liaison* with his own father he would marry her, but the woman shows that she has a heart, and ends her life alone. (March 16th. 986 ft.)



AUGUST

Of the famous "Alkali Ike" Comedies.

The Barter of Louisa.—Comedy-drama of the wiles of "little Italy," and the intervention of a good-hearted Irish policeman, who literally sits upon the wicked suitor and the girl's drunken father while the young couple are hastily married by the priest. (March 16th. 999 ft.)

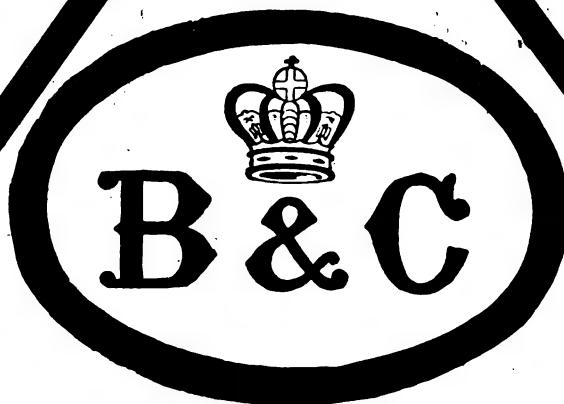
The Awakening at Snakeville.—Alkali Ike suffers badly from a henpecking wife, Sophie. In the course of a funny comedy, "sleeping powders" purchased from a fakir play a prominent part, but when Sophie wakes up she astonishes the poker playing plotters, while Ike receives her caresses. (March 19th. 1,872 ft.)

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the invasion scare.**The Films the****Public Want.**

Told by the Cards.—An allegorical dream drama, which ends in the girl selecting the man who proved to be the Jack of Hearts. (March 19th. 985 ft.)

Having a Good Time.—Comedy dealing with the evils of "too much money," as demonstrated by the effects upon a poor clerk of an unexpected legacy. (March 19th. 988 ft.)

GAUMONT.



False Rubles.—By the wiles of an adventuress, a jeweller gets into the hands of swindlers, but his cashier evolves a means of saving his master, and meets an accusation by a denunciation of the plotters, which saves the honour of himself and his daughter. (March 16th. 1,300 ft.)

The Torrent of Pau.—A wild and picturesque valley of the High Pyrenees is shown, with its magnificent falls, in a tastefully coloured scenic. (March 16th. 425 ft.)

Scenes from the Works at Longwy.—A visit, one of "metallurgy of iron" series, to a rolling mill, where girders, rails and steel wire are made. Fascinating and instructive. (March 16th. 545 ft.)

Simple Simon and the Suicide Club.—His initial entry creates a row with a fellow member, and the mandate declares that Simon must die. The comical finale, after Simon's futile attempts at suicide, will prove very diverting. (March 16th. 1,080 ft.)

The Man Who Smiled.—A cleverly written satire upon the manner in which minor appointments are filled in the French Civil Service. A real comedy of errors, with the implacable Perdrot as the human shuttlecock. (March 19th. 1,950 ft.)

Fateful Watermark.—Society drama, in which the watermark upon a letter furnishes convincing proof of a forgery. (March 19th. 895 ft.)

A Sandstone Quarry.—The blasting, shaping and dressing of paving blocks as used in France, and their final transport and use. A good picture of a clever business. (March 19th. 390 ft.)

The Taming of Marie.—Married to a flighty young wife, a widower found himself constantly in a state of suspense until a friend's ingenuity compelled the faithless one to a recognition of her husband's right to her society. (March 19th. 1,000 ft.)

GENERAL FILM AGENCY.

MILANO.

Kelly Finds the Gloconda.—In search of the famous missing painting, Kelly makes a wonderful discovery, but, instead of the big reward, gets a buffering surprise and a drenching. (March 16th. 425 ft.)

Dick and the Tango.—An amusing skit upon the prevailing craze. Dick plays havoc everywhere with the dance, and even performs with a donkey as partner. His final steps as the tagno dancing victim of a cannibal menu earn him the dignity of a deity. (March 19th. 460 ft.)

HEPWORTH.



Out of the Frying Pan.—Having lost his "Wild Man from Borneo," showman Brown prevails upon Private Snorkins to desert and take on the job. Snorkins makes a howling success until he tires of the job, and cleverly compels Brown to accept him as a son-in-law. (March 16th. 550 ft.)

The Whirr of the Spinning Wheel.—Despising the love of the blacksmith, Nan leaves the village, and ultimately becomes the mistress of a wealthy man. The call of home, however, proves too strong for her, and she leaves the lap of luxury for a new and honest life. (March 19th. 1,975 ft.)

Poorluck Minds the Shop.—Although in a somewhat elevated condition, he is left by the missus, whose departure enables his tormentors, the "kids" of the neighbourhood, to enjoy some riotous scenes. (March 19th. 350 ft.)

A. E. HÜBSCH & CO., LTD.

SASCHA.

Ideal Film Manufacturing.—An unusually good trick subject. The film goes through all the phases of manufacture without a human hand appearing during the course of the many operations. (March 19th. 608 ft.)

VITASCOPE.



The Diamonds of the Duchess.—Another stirring series of episodes, in which Detective Hayes hires a locomotive and engages in an exciting race. His clever disguises and an ingenious ruse enable the capture of the thieves and the restoration of the jewels. (March 16th. 2,052 ft.)

KINETO.

The Timber Industry, British Columbia.—An interest film, with both charm and action. The majestic scenes in the forest, the felling of the monsters, and the unique manner of their transport will appeal in every sense of the word. (March 19th. 520 ft.)

LUBIN.



Son of His Father.—A powerful sermon against the sin of gambling is contained in the story of the father who unknowingly puts his son upon the downward path. A tragedy reveals all, the den is sold up, and the family reunited. (March 16th. 2,040 ft.)

The Death Trap.—Set by the members of a counterfeiting gang, a rille is trained across the path in such a manner as to fire upon the inquisitive. A lucky accident saves the life of the detective, and enables a sensational finale. (March 16th. 1,028 ft.)

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When Cupid Takes in Washing.—Comedy of studio life, in which the artist is compelled to do his own laundry work until the tide of fortune turns. (March 16th. 664 ft.)

The Hold-up Pedlar.—Ikey Einstien cleverly turns



the tables upon Soapy Sam. (March 16th. 227 ft.)

Manufacturing Pearl Buttons.—An "interest," which shows the clever machinery utilised, and the proceses in a little known industry. (March 16th. 345 ft.)

The Doctor's Romance.—In the midst of a busy life, the doctor finds the need of a woman's love. The nurse and her little son are overlooked for a while, but the young scamp soon realises that mammy is pining, and rings up the doctor and effectively compels an awakening to her love. (March 19th. 1,037 ft.)

When He Sees.—Domestic drama of mining life, in which the discovery of a rich lode is the means of generous help for a man stricken with blindness, and his patient, suffering wife. (March 19th. 1,027 ft.)

From Janitor to Artist.—Discovering the latent talent of a budding Velasquez within his bosom, the youth proceeds to Futurist sketches upon all manner of media. His final "decoration" of police property raises the ire of the force, and he is forced to study the chiaroscuro of a cell. (March 19th. 706 ft.)

A Leak in a Pipe.—Merely the result of an attempt to hang a picture, yet what a train of troubles until the plumber condescends to "plumb." (March 19th. 337 ft.)

M.P. SALES AGENCY.



BIOGRAPH.



The Husband's Experiment.—The idea of testing the faith of his wife, in accordance with a professor's theory, proves "too much," and Don Quixote story, decides that his hubby, urged by the reading of a place is at home, quick- (March 16th. 1,075 ft.)

Out-Blacked.—The Black Four kidnap the spinster daughter of Judge Meek, and find they have "caught a Tartar." Glad, indeed, are the four to pay the judge for her "deportation." (March 16th. 580 ft.)

The Lonedale Operator.—Reissue of one of the finest of railroad dramas, depicting the ready wit and bravery of a girl of the West. (March 16th. 1,075 ft.)

His Father's House.—Through a brawl at the dance hall where she sings, the wife leaves a jealous husband and finds a new home in an unknown district. Her employer proves to be her husband's father, who soon compels a reformation. (March 19th. 1,025 ft.)

The Suicide Pact.—A young couple ingeniously overcome the objections of an irate father by means of a "tragedy." Two dummies are thrown over the cliffs, and the rest is easy. (March 19th. 632 ft.)

A Fallen Angel.—A model, ignoring the love of her employer, left with another. Years later the artist, by means of a fine picture, reclaimed the woman to love and a better life. (March 19th. 1,045 ft.)

Her Pet.—Perkins bribes a youth to steal his wife's poodle. The virtuous one sees Mrs. Perkins' agonising "ad." and returns Fido, and receives the reward of "honesty." (March 19th. 340 ft.)

KALEM.



A Dream of the Wild.—Falling asleep, book in hand, a city man dreams of a charming romance, which is vividly portrayed ere his awakening. (March 16th. 966 ft.)

The Electrician's Hazard.—Story of a scoundrelly plot to electrocute a rival. A brave girl prevents the crime, and the villain suffers the fate intended for another. (March 19th. 1,024 ft.)

Bill's Board Bill.—Securing a dandy suit, a tramp lives in fine style at a boarding house until the deception is discovered. when Mrs. Curry prepares a chutney time for William (March 19th. 651 ft.)

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Frayed Fagin's Adventures.—The knight of the road has a busy day with a bulldog, the denizens of a hive, and a Salvation meeting. He winds up with a much-needed and forcibly administered bath. (March 10th. 400 ft.)

MINERVA.

Miriam Norward, Detective.—The slender clue of a wrist watch puts Miriam on the track of a dangerous gang, but after many thrilling adventures she nobly succeeds in her mission. (March 16th 2,431 ft.)

MONO.

The Musical Clock.—A man is hidden in the case. All goes well until wine comes within his reach, when discord reigns supreme. (March 16th. 566 ft.)

Too Good a Dinner.—The result of excessive lubrication is seen when two students return home, and one throws the other out of the window, thinking he has put him to bed. (March 10th. 666 ft.)

WELT.

The Natural Ice Industry.—Interesting pictures of the cutting and floating and the ingenious manner in which chutes are used for the transport of the blocks. (March 16th. 324 ft.)

In the Norwegian Mountains.—An artistic scenic release, giving remarkable views of the famous glaciers of the Land of Fjords. (March 10th. 337 ft.)

NEW AGENCY FILM CO.

AMBROSIO.

Oh! That Gigetta.—Dressed as a chauffeur, the girl engages the elderly marchioness in a flirtation. An "elopement" follows, the end of which is that the giddy old lady is compelled to assent to Gigetta's marriage with her nephew. (March 16th. 1,724 ft.)

Essence Manufacture.—An engrossing and scientific industry never previously shown in "pictures." (March 16th. 542 ft.)

The Virgin of Babylon.—An unusually elaborate visualisation of the days of King Ninia and a miracle of the arena, the lions disappointing the angry mob by lying at the feet of Esther, the intended sacrifice. (March 10th. 920 ft.)

NEW AGENCY.

The Waterworks of Stockholm.—An informative tour of the filter basins, giving an insight into modern methods of purification. (March 16th. 403 ft.)

NEW MAJESTIC FILM CO.

MAJESTIC.



A Mix-up in Pedigrees.—Comedy of snobbish parents and two suitors. The stenographer proves a friend to the girl, and so changes the pedigrees of the two men that "the highly born" is ignominiously rejected. (March 16th. 991 ft.)

The Greatest Love.—Society drama, in which an accidental crime is fastened upon an innocent man by an adventuress. His rival, a lawyer, generously undertakes his defence, and by a reconstruction of the murder, the woman is compelled to confess her share in the affair. (March 10th. 904 ft.)

RELIANCE.



The Hardest Way.—An ex-convict gets work, but is suspected of another crime. The detectives come to search his house, the only thing incriminating being his old pack of tools. His daughter throws them into the river, and his safety is established later when an old employee is charged with the crime. (March 16th. 992 ft.)

The Original Will.—A scheming nephew forgets the kindness of the old valet and housekeeper, who are mentioned, and destroys the will before his dying uncle's eyes. A dramatic surprise follows when the nephew is turned out by the lawyer and the old servants receive all under a forgotten will. (March 10th. 966 ft.)

NORDISK FILM CO.



Alone With the Devil.—Feature drama, dealing with hypnotism and crime, a diabolical plot to incriminate a wronged husband, and the clever elucidation of a mystery by marks upon the butt of a revolver. (March 16th. 3,210 ft.)

The New Cook.—Out for the evening, Hubby follows a charmer. His dismay when he reaches home, to find her the new cook leads to complications and jealousy ad lib. (March 16th. 1,260 ft.)

PASQUALI FILM CO.



For Their Country.—Driven to the Carpathian Mountains, a secret society chance upon a rich mine. They entrap an engineer, and the mine becomes a valuable property under his guidance. When soldiers appear, the officer in charge is recognised, and the engineer's life is at stake. The finale is a fitting one to a good drama. (March 16th. 3,000 ft.)

Polidor, Somnambulist.—An attempt to deceive "the missus," and thereby enjoy a gay banquet with his pals, ends in an extremely "rough passage" for the schemer. (March 16th. 570 ft.)

Polidor Requires a Little Instruction.—Madame, a vixen, becomes tired of his lack of knowledge. Polidor is sent to school, and learns very rapidly how to subdue the disturber of his domestic peace. (March 10th. 680 ft.)



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A.K.

Too Much Parcels Post.—James, the postie, is promoted, and receives his first batch, under protest. His lively parcels cause trouble, which culminates in his wife finding him with a baby. An ill-timed blow and a stick of dynamite cause a loss to the department. (March 19th. 925 ft.)

ECLECTIC.

The Music of the Past.—Drifting apart, the husband and wife meet for a final settlement consequent upon divorce. The sight of the old home reawakens the man's love, and the music, played by the children, effects a reconciliation. (March 15th. 825 ft.)

The Voice Within.—The discoverer of the perpetrator of a crime, yielding to temptation, resorts to blackmail, until the voice of conscience calls upon him to effect the release of the innocent. (March 19th. 1,674 ft.)

MICHIGAN.

The Queen of the Plains.—The fine public buildings of Denver, and its interesting monuments enable the production of a good series. (March 19th. 200 ft.)

PATHECOLOR.

Three Charming Health Resorts.—Uriage, with its fine chateau, Allevard, the birthplace of Bayard, and popular Aix-le-Bains provide some beautiful views, each spa receiving full treatment. (March 15th. 625 ft.)

The Potoroo Rat.—An excellent scientific study, in colour, of an Australian animal. This rodent, of the kangaroo species, is of nocturnal habits, thus proving a difficult subject for the camera. (March 19th. 350 ft.)

PATHE.



Wiffles Gets Kidnapped.—Entrapped by brigands bold, a ransom of so much per hair of his head is demanded. A lightning hair restorer is used, and "the firm" look like having to pay heavily when Carlita, with a depilatory, cleverly outwits the schemers. (March 15th. 1,200 ft.)

Jim's Close Connection.—He becomes attached, Siamese twin-like, to an undesirable acquaintance, who soon disgraces poor Jim by Apache manners. A thrilling fight and a convenient circular saw puts an end to the alliance. (March 15th. 975 ft.)

Nick Winter Finds the Gloconda.—On the track of another crime, Nick is enabled to discover a very curious hiding place for the famous missing work of art, and enjoys a rich triumph. (March 19th. 1,200 ft.)

S.C.A.G.L.

The Betraying Mark.—The procuring of a female double enables the formulation of a kidnapping scheme. The substitute and her male accomplice secure the fortune of the prisoner, who, however, escapes, and, in a dramatic scene, exposes the pair to the police. (March 15th. 3,000 ft.)

SWEDISH.

A Soldier's Duty.—Exciting spy drama, in which the unscrupulous Count does not hesitate a professed love to gain his ends. When a wealthy woman discovers his object he transfers his affections. His tragic death by dynamite is the end of the story. (March 19th. 2,700 ft.)

PHENIX.

Who Will Mary Martha?—The widower's proposal is made the opportunity for a very comical blackmailing scheme. Its success suggests a repetition, but at the third attempt, "unsweetened" proves the downfall of Mrs. Blobbs, the accomplice. (March 16th. 750 ft.)

PREMIER.

Swedish Waterfalls.—Awe-inspiring ravines, and rushing torrents enhance the beauty of a scenic which includes the Proldhätten, a famous beauty spot. (March 16th. 221 ft.)

The Tale of a Pear.—Clever allegorical trick film, based upon an ancient French fable illustrating the ages of man. (March 19th. 472 ft.)

R. PRIEUR & CO., LTD.

SLACHE.

The Fortune Hunters.—Cleverly devised and sensational melodrama. The feature was specially reviewed in THE BIOSCOPE of January 22nd, on p. 383. (March 16th. 3,250 ft.)

SELIG POLYSCOPE CO.



Amid Raging Beasts.—Tensely dramatic feature. An infuriated elephant and an "almost human" chimpanzee play prominently amidst others. Specially reviewed in THE BIOSCOPE of

January 29th, pp. 490-1. (March 16th. 2,600 ft.)

When Father Craved a Smoke.—Old Briggs has a daughter, who compels suitors for her hand to work on the wood-pile. A dude arrives, allows pa a good spill, and proves himself an adept at the sticks. (March 16th. 773 ft.)

The Hopeless Dawn.—Drama of fisher folk and a bitter enmity between brothers, rivals for the hand of a coquette. When the two are cast upon the beach, locked together as in the quarrel, the heartless girl loses her reason. (March 19th. 1,091 ft.)



'THE OPEN DOOR.'
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The Craven Heart.—Reissue, by request, of a drama which contains a good story and a fine fire scene and rescues. (March 19th. 1,000 ft.)

The Rustler's Reformation.—The victim of the cattle thief, despite a discovery, insists upon marrying the man's daughter. He enters the house, murder in his heart, but is brought to his senses by the prayers of the minister. (March 19th. 980 ft.)

Hilda of Heron Cove.—Hans, a fisherman, loves the girl, but she becomes infatuated with a millionaire yachtsman. In gratitude for her saving his life, he takes her to his home, but society does not allure her, and she returns to her simple lover. (March 19th. 1,000 ft.)

G. SERRA.

CELIO.

Love Is Blind.—Picturesque drama of society and gipsy life. Specially reviewed in THE BIOSCOPE of February 12th, on pp. 708-9. (March 19th. 2,120 ft.)

CINES.



Angel of Peace.—Special reissue of a charming drama, in which a destitute wife, driven from home by jealousy, steals her child. The affection of the little one brings about a reconciliation. (March 16th. 773 ft.)

Bidoni's Dream.—A remarkable comic, in which he "sees things" to such an extent that a horde of lions are leaping

in all directions. (March 16th. 615 ft.)

Venice at Night.—Delightful scenes in the Pearl of the Adriatic by setting sun and by moonlight. Wonderful photography and a variety of changes. (March 16th. 369 ft.)

Bloomer Has a Drink.—With the best of intentions, but, alas for human nature, his frailty sets such a bad example that the whole family returns home at an unheard of hour, only to find themselves locked out. (March 19th. 837 ft.)

THANHOUSER.



Lawyer, Dog and Baby.—Knowing that the fussy old bachelor hated children, his clients, naturally, let them do as they liked in his office. How a lady leaves her child, how he takes it to the Court, and is finally left with a troublesome pup, ends a very humorous release. (March 16th. 1,021 ft.)

A Beauty Parlor Graduate.—Twitted as to her lack of style, a wife visits the beauty specialist. As a friend is dressing her *à la mode*, rich old uncle arrives. Her friend receives him, and his expressions of "dressed up doll." The husband overhears, and a very plain and demure person soon assures uncle of his error. (March 16th. 1,025 ft.)

An Orphan's Romance.—Jealous falsehoods on the part of a rival cause the orphan to become a hospital nurse. Returning home, her rich lover vows to find her. A motor accident causes his arrival at the hospital where she is engaged. With the rival's confession, all ends happily. (March 19th. 2,024 ft.)

TRANS-ATLANTIC FILM CO.

BISON 101.

Pelleas and Melisande.—The masterpiece of the mystic poet, Maeterlinck, beautifully rendered into motion pictures. The great love tragedy is splendidly acted amidst appropriate surroundings. (March 16th. 3,025 ft.)

The Prairie Trail.—Thrilling Western drama, in which the jealous Indians attack the construction train and dynamite the track. An Indian girl takes a flying leap from a horse on to the locomotive, and stops it in the nick of time. (March 16th. 1,900 ft.)

The She Wolf.—Deserting her blind husband, the woman becomes an adventuress. Recovering his sight, the man tracks her down, and finds her the cause of another's downfall. The diabolical revenge of insanity leaves her entrapped in a deserted mine. (March 19th. 2,580 ft.)

CRYSTAL.

Charlie's Little Joke.—Cleverly disguised as a convenient uncle, Charlie deceives his innamorata, and is just able to return as himself when the real uncle introduces himself to the mystified maiden. (March 16th. 550 ft.)

News Item.—Belmont schemes a false marriage notice, and is making good sailing in Pearl's esteem when he is entrapped in an ottoman by Chester, who soon explains, and causes Baldy's hurried exit. (March 19th. 515 ft.)

The Bachelor's Finish.—Arriving home in an intoxicated condition, Bluff promises to marry his housekeeper. Her bother says nothing as to her six kiddies, and keeps him to his promise. Mr. Bluff receives a little surprise. (March 19th. 480 ft.)

FRONTIER.

Slim Becomes a Detective.—And, on the trail of a missing spotted cow, gets upon the wrong track. The multitude of discoveries he makes brand him as a "rustler" of the fourth degree. (March 16th. 1,095 ft.)

The Double Cross.—Jack finds himself cheated by gamblers, and cleverly plans, with the aid of his sweetheart, a fake gold mine, which she sells to them at a very satisfactory figure. They "clear" before the return of the disgusted speculators. (March 19th. 1,030 ft.)

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ABBREVIATIONS: B, Biblical; C, Comedy; D, Drama; E, Educational; I, Industrial; Int, Interest; S, Scenic; Sp, Sporting; T, Travel; Tr, Trick; Top, Topical.

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No. 386.

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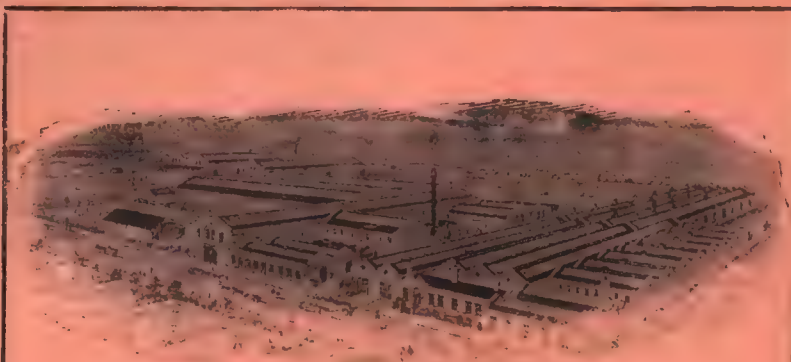
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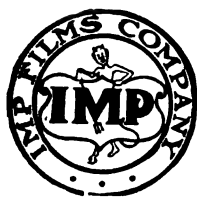
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Won by a Skirt.—When his innamorata is sent to a boarding school, Lee follows, and, donning a skirt, soon continues his amours under amusing conditions. (March 16th. 1,010 ft.)

His Crazy Job.—The "cub" reporter feigns madness in order to get copy regarding the rest house for rye-holders. A pretty girl, really the doctor's daughter, is mistaken for an inmate, but soon secures his release when he is placed in the spring-upholstered sanctum. (March 16th. 970 ft.)

Behind the Gun.—Lone Jim steals a fortune from the sheriff's son. Later, when pursued and wounded, he crawls into the house of the man he had robbed, and, dying, restores the gold to the family. (March 19th. 995 ft.)

His Wife's Burglar.—Tired of his wife's constant fears, the husband determines to teach her a lesson, but the arrival of a real burglar and a drunken neighbour considerably complicates the affair. (March 19th. 955 ft.)

POWERS.



The Lesson the Children Taught.—The mimicry by the children of an unseemly squabble brings both the parents' mothers-in-law to their senses. (March 16th. 980 ft.)

A Stolen Identity.—Edwin August cleverly enacts a double rôle in a drama which concerns the doings of a crook and the victimisation of a connoisseur. A clever effect is seen where the criminal is arrested by the victim, the actor really arresting himself. (March 19th. 1,960 ft.)

REX.



Views of Yosemite Valley.—Beautiful vistas of one of the wonders of the world, its many curiosities, and the exquisite gateway and Happy Isles. (March 16th. 300 ft.)

The Wall of Money.—In order to ascertain the cause of the men's complaints, the magnate's son works in the mills in disguise. A dynamite outrage is narrowly averted just as the employer and his son announce the granting of the men's just demands. (March 19th. 1,790 ft.)

VICTOR.

When the Hop Vines Twine.—A rustic lover, in a spirit of jealousy, imprisons his rival in the drying chamber amidst the poisonous fumes. He escapes, and is about to denounce the would-be murderer, but finds him praying at his mother's graveside, and forgives. (March 16th. 1,025 ft.)

Back to Life.—Strongly drawn drama of the West, Warren Kerrigan playing a good part. The *finale* shows how a woman finds her worthless husband dead, and joyously looks forward to the day when a good man she knows will come to claim her. (March 19th. 1,635 ft.)

TYLER FILM CO., LTD

TYLER.

Jack and His Dog Messenger.—The dog is a wonderfully clever animal, and when Jack goes to his engagement party he instructs Tug to bring a parcel at a certain time. Tug sees a larger parcel on the way, and brings it as "better value." Unfortunately for Jack, the opening of the gift reveals a baby. (March 16th. 695 ft.)

UNIVERSAL FILM CO., LTD.

BIG 5.

His Majesty, the Baby.—The Royal personage holds his Court amidst a curious assemblage of subjects, which comprises a leopard, guinea pigs, a fine Persian kitten, rabbits, chickens, etc., and a ram. The latter, however, proves a somewhat unmanageable charge. Amusing and a novelty. (March 19th. 475 ft.)

URBANORA.

St. Bartholomew's Day.—The days of the infamous Catherine de Medici and the terrible massacre of the Huguenots are vividly portrayed in a fine historical drama. (March 18th. 1,095 ft.)

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Pedro, the Dog Charmer.—He is an unusual personage, and, although attired as a tramp, exerts such an influence over the canine species that they leave their owners and go through some very comical tricks and evolutions. (March 18th. 370 ft.)

In the Pyrenees Alps.—Views of Pau, the Winter Palace, Lourdes, the Napoleon Bridge, and fascinating glimpses of the mountains with their flocks and shepherds. (March 18th. 305 ft.)

VITAGRAPH.



Daniel.—Richly mounted and lavishly produced realisation of the great Biblical story. Specially reviewed in THE BIOSCOPE of February 5th, on p. 595. (March 16th. 2,016 ft.)

Little Kaintuck.—A waif meets a friend in the old storekeeper, repays his kindness in a valiant way, then essays to leave, but turns back when he reaches the mountain, and is gladly welcomed by the old fellow. (March 16th. 984 ft.)

The Magic Fountain Pen.—Reissue of a very clever trick cartoon film. (March 16th. 370 ft.)

Betty in the Lion's Den.—The charming girl is caught after by a set of distinguished freaks, but finds, after all, that a simple lover is the man for her. (March 16th. 1,007 ft.)

Making a Fountain Pen.—A most instructive series of a visit to a works where all the most modern methods are in vogue for a fascinating industry. (March 16th. 525 ft.)

The Leading Lady.—Finding another man in the rooms of his actress wife, the husband conceals him-



self, then hears a scathing denunciation from his wife, which shows to whom her love is given, and causes reconciliation. (March 19th. 997 ft.)

Jerry's Mother-in-law.—The various expedients tried to remove the objectionable lady from the household cause no end of trouble, but when Jerry goes mad the gentle one flees for her life, and the Browns live in peace. (March 19th. 2,046 ft.)

Fellow Voyagers.—A capital comedy, played aboard ship, in which two mischievous youngsters play pranks with Cupid and the affections of an old maid. (March 19th. 620 ft.)

Temples and Statues of Rome.—A brief tour of the magnificent city, and a visit to the world-famous coliseum. (March 19th. 495 ft.)

WESTERN IMPORT CO.

BRONCHO.

The Buried Past.—Drama of life in Alaska, whither a persecuted wife has gone in order to begin afresh. She is persuaded to marry, and becomes happy until her husband hunts her down. He comes to a violent end, and her past remains unknown. (March 16th. 1,994 ft.)

DOMINO.

Devotion.—Staunch Southerner, the colonel leaves his home, and in the fighting, is severely wounded, his death being reported. His discovery by an old servant and arrival home to regain his reason and enable the happiness of his daughter, are touching scenes. (March 19th. 2,157 ft.)

KEYSTONE.

A Muddy Romance.—Elopement causes the horrible rage of a rival who, when the couple are being married in "mid-ocean" by the minister, drains the lake, and the trio have to be dragged through the dirty deep to safety. (March 16th. 1,163 ft.)

A Quiet Little Wedding.—Fatty and the old maid are to be united, but the hated rival arrives, and sensationally ludicrous finale is seen. (March 19th. 1,000 ft.)

K.B.

Her Legacy.—A miserly lawyer, by a forged will, defrauds the daughter of a farmer. She refuses his offer of marriage, and goes to Jim, a settler. One night she dreams of a hollow tree, and, strangely enough, finds the original will in the trunk next day. (March 16th. 1,040 ft.)

The Long Portage.—A picturesque story of love and rivalry in the North-West, written by Richard V. Spencer. (March 19th. 1,039 ft.)

KOM.

Caused by a Clock.—A very comical variation upon the story of an alarm clock which was mistaken for a bomb. (March 19th. 545 ft.)

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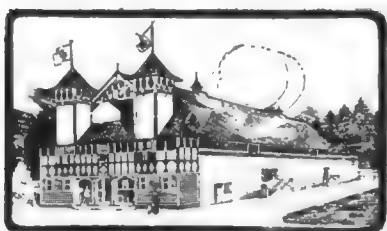
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	Des.	Feet.	Date.
The Son of Thomas Gray.....	D	952	Mar. 2
The Miser's Policy.....	D	990	— 5
Unto the Weak.....	D	1000	— 9
The Return of Helen Redmond.....	D	2080	— 12
At the Potter's Wheel.....	D	980	— 16
True Western Hearts.....	D	981	— 19

ANDERSON'S FILM AGENCY LTD.,

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ARMSTRONG.

Isn't It Wonderful.....Tr 465 Mar. 2

DART.

A Bid for a Throne.....D 1800 Mar. 16

CLARENDON.

Clarendon Film Co., 187, 189, Wardour Street, W.

Regent 4526.

Clarifilm, London.

Speedy, the Telegraph Boy.....	Com	365	Mar. 9
When Every Man is a Soldier.....	Com	515	— 16

CRICKS & MARTIN.

Kinematograph House, 101, Wardour Street, W.

City 621.

Riolesque, London.

Percy Attends a Masquerade.....	C	485	Mar. 5
A Double Exposure.....	Com	560	— 12
The Electric Doll.....	Com	500	— 19

COSMOPOLITAN FILM CO. LTD.,

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Filmotan, London.

DART.

	Des.	Feet.	Date.
Haafnet Salmon Fishing.....	E	290	Mar. 19

NEVADA.

The Bugle Call.....	D	975	Mar. 9
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SAVOIA.

Home, Sweet Home.....	D	2500	Mar. 19
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DAVISON'S FILM SALES AGENCY.

151-3, Wardour Street, W.

Regent 4985.

Dahlsage, London.

B. and C.

The Tattooed Will.....	D	3 reels	Mar. 2
In a Sea Garden.....	E	573	— 9
A Little Child Shall Lead Them.....	D	2400	— 16

EMPIRE.

How the Native is Educated in South Africa	E	357	Mar. 19
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EXCENTRIC.

Two Tramps and an Oyster.....	Com	633	Mar. 9
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FILMS DE PARIS.

In the Land of Roses.....	S	474	Mar. 5
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SPECIAL.

And Women Must Weep.....	D	1460	Mar. 12
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ECLAIR FILM CO., LTD.**12, Moor Street, Cambridge Circus, W.**

Regent 630.

Cineparlon, London.

A.C.A.D.

	Des.	Feet.	Date.
The Horrors of War.....	D	4310	Exclus.
The Solitary Fort.....	D	1442	Mar. 2
Love Finds a Way.....	C	872	— 5
The Lady in No. 23.....	C	1802	— 12
A Night in the Chamber of Horrors.....	D	950	— 12

AMERICAN STANDARD.

Clara's Mysterious Toys.....	Tr	327	Mar. 2
For the Man She Loved.....	D	1975	— 5
The Honour of Lady Beaumont.....	D	1975	— 9
The Double Cross.....	C	908	— 9
Jack, the Wolf.....	D	1042	— 19
Aunt Hetty's Goldfish.....	Com	957	— 19

ECLAIR.

Funnicus in Difficulties.....	Com	455	Mar. 5
Under the Mask of Affliction.....	D	2318	— 16
Funnicus Rescues His Brother.....	Com	675	— 16

SCIENTIA.

Balani and Mollusca.....	S	328	Mar. 9
Chinese Customs.....	E	353	— 12
Arabian Types.....	S	300	— 16
Electric Phenomena.....	E	310	— 19

W.A.F.

From Toblach to Misurina.....	S	511	Mar. 2
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EDISON.**25, Clerkenwell Road, E.C.**

Holborn 5050.

Randomly, London.

The Upward Way.....	D	1050	Mar. 2
Enoch and Ezra's First Smoke...Com		540	— 2
The Thrifty Janitor.....	C	700	— 2
What Shall it Profit a Man?.....	D	1050	— 5
A Great Metropolitan Newspaper...E		950	— 5
Wanted, a Burglar.....	C	600	— 5
The Stolen Plans.....	D	1040	— 9
From Durban to Zululand.....	T	460	— 9
The Manicure Girl.....	C	1040	— 9
Silas Marner.....	D	2040	— 12
Greedy George.....	Com	500	— 12
Janet of the Dunes.....	D	2000	— 16
A Sense of Humour.....	Com	700	— 16
Wild Wales.....	S	350	— 16
The Haunted Bedroom.....	D	1000	— 19
Teaching His wife a Lesson.....	C	700	— 19

ESSANAY.**H. A. Spoor, 148, Charing Cross Road, W.C.**

City 2129.

Essafilm, London.

Sophie's New Foreman.....	C	996	Mar. 2
Children of the Forest.....	D	993	— 2
Kitty's Knight.....	C	984	— 2
The Three Gamblers.....	D	1084	— 5
Autumn Love.....	D	993	— 5
A Romance of the Hills.....	D	984	— 9
The Heart of the Law.....	D	996	— 9
Smithy's Grand-ma Party.....	C	994	— 9
The Stigma.....	D	1053	— 12
Broncho Billy's Squareness.....	D	980	— 12
The Trail of the Snakeband.....	D	994	— 16

Des. Feet. Date.

Life's Weaving.....	D	986	— 16
The Barter of Louisa.....	C	990	— 16
The Awakening at Snakeville.....	C	1872	— 19
Told by the Cards.....	D	985	— 19
Having a Good Time.....	C	988	— 19

EXCELSIOR M.P. CO..**213, Shaftesbury Avenue, W.****FRANÇOIS.**

The Brisbane River.....	S	370	Mar. 2
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GAUMONT,**Chrono House, Sherwood Street, W.**

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Chronophon, London.

The Curse of Greed.....	D	3635	Mar. 2
Making Steel: Martin-Siemen's Process	E	530	— 2
A Real English Winter.....	S	410	— 2
Tiny Tim's first Cigar.....	Com	—	— 2
The Little Interviewer.....	D	1176	— 5
Langouste Fishing.....	E	370	— 5
In Dauphiny.....	S	415	— 5
The Three Shadows.....	D	2780	— 9
Picturesque Greece.....	S	320	— 9
Mixed Identities.....	C	1995	— 9
A Friend's Forgiveness.....	D	1360	— 12
The Brother's Mistake.....	C	1240	— 12
Spanish Morocco.....	S	400	— 12
His Old Dutch.....	C	830	— 12
False Rubies.....	D	1300	— 16
The Torrent of Pau.....	S	425	— 16
Scenes in the Works, Longwy.....	E	545	— 16
Simple Simon and the Suicide Club	Com	1080	— 16
The Man Who Smiled.....	C	1050	— 19
The Fatal Watermark.....	D	805	— 19
A Sandstone Quarry.....	E	390	— 19
The Taming of Marie.....	C	1070	— 19

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Gerrard 94.

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MILANO.

Dick as Clockmaker.....	Com	450	Mar. 5
Padua.....	S	390	— 5
The Violinist's Secret.....	D	2500	— 12
Dick and the Tango.....	Com	460	— 19
Kelly Finds the Gioconda.....	Com	425	— 19

HEPWORTH.**2, Denman Street, Piccadilly Circus, W.**

Gerrard 2451.

Heptoic, London.

Blind Fate.....	D	2000	Mar. 2
Tango Mad.....	Com	800	— 5
Hawkeye, Hall Porter.....	C	725	— 9
Brief Authority.....	D	950	— 12
Out of the Frying Pan.....	C	550	— 16
The Whirr of the Spinning Wheel...D		1075	— 19
Poorluck Minds the Shop.....	Com	350	— 19

A. E. HUBSCH & CO.,**22a, Charing Cross Road, W.C.**

Gerrard 9254.

Aphrodite, London.

DEUTSCHE BIOSCOPE.

	Des.	Feet.	Date.
Farmer Giles.....	C	932	Mar. 2

MESSIER.

Under False Suspicion.....	D	2145	Mar. 2
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SASCHA.

The Beautiful Danube.....	S	380	Mar. 5
Lux, the Famous Police Dog.....	E	391	— 12

VITASCOPE.

The Diamonds of the Duchess.....	D	2952	— 16
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IMPERIAL FILM CO., LTD.,**100, Charing Cross Road, W.C.**

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MARTIN.

To Save the King.....	D	955	Mar. 2
Murphy as a Picture Actor.....	Com	531	— 9

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Java	S	395	Mar. 2
Through the Canadian Rockies.....	S	245	— 5
Salmon Fisheries, Sooke, B.C.,.....	E	475	— 9
Winter Climbing on Snowdon.....	S	510	— 12
The Timber Industry of British Columbia	S	520	— 19

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Gerrard 1262.

Confederates in Crime.....	D	2290	Mar. 2
Whose is It?.....	Com	425	— 2
His Chorus Girl Wife.....	D	1056	— 2
Her Father	D	1034	— 5
Melita's Sacrifice.....	D	1025	— 5
A Pill Box Cuvied.....	C	500	— 5
Badly Wanted.....	Com	608	— 5
Hydraulic Works on the Adda.....	S	370	— 5
When Mountain and Valley Meet.....	D	1850	— 9
An Enemy's Aid.....	D	1032	— 9
The Drummer's Narrow Escape.....	C	490	— 9
Between Dances.....	C	555	— 9
The New Camera Man.....	Com	322	— 9
The Voice of Angels.....	D	2066	— 12
A Love of '64.....	D	1031	— 12
An Interrupted Courtship.....	C	546	— 12
The Magician's Wand.....	Com	516	— 12
Son of His Father.....	D	2040	— 16
The Death Trap.....	D	1028	— 16
When Cupid Takes in Washing.....	Com	664	— 16
The Hold-up Pedlar.....	Com	227	— 16
Manufacturing Pearl Buttons.....	E	345	— 16
The Doctor's Romance.....	D	1037	— 19
When He Sees.....	D	1027	— 19
From Janitor to Artist.....	Com	706	— 19
A Leak in the Pipe.....	Com	337	— 19

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BIOGRAPH.

	Des.	Feet.	Date.
The Bartered Crown.....	D	1022	Mar. 2
A Dutch Gold Mine.....	C	795	— 2
Concentration	D	1071	— 5
Oh! Sammy!.....	Com	422	— 5
Won Through a Medium.....	C	493	— 5
The Wedding Gown.....	D	1557	— 9
Abe Gets Even with Fader.....	C	325	— 9
Sentimental Sister.....	D	1023	— 12
How They Struck Oil.....	C	455	— 12
Why He Gave Up.....	C	725	— 12
The Husband's Experiment.....	C.D	1075	— 16
Out Blacked.....	C	580	— 16
The Lonedale Operator.....	D	1035	— 16
His Father's House.....	D	1025	— 19
The Suicide Poet.....	C	632	— 19
A Fallen Angel.....	D	1045	— 19
Her Pet.....	Com	340	— 19

FILM D'ART.

Fools and Their Money.....	C.D	3103	Mar. 2
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KALEM.

Her Indian Brother.....	D	1027	Mar. 2
Talcum Powder.....	E	423	— 2
An Unseen Terror.....	D	2072	— 5
Gilt Edge Stocks.....	D	1042	— 9
Emancipated Women.....	C	620	— 9
A Shot in the Night.....	D	1885	— 12
Tell-tale Stains.....	D	1071	— 12
A Dream of the Wild.....	D	966	— 16
The Electrician's Hazard.....	D	1024	— 19
Bill's Board Bill.....	Com	651	— 19
Frayed Fagin's Adventures.....	Com	400	— 19

MINERVA.

Miriam Norward, Detective.....	D	2431	Mar. 16
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MONO.

The Girl at the Cash Desk.....	C	673	Mar. 2
He Advertised!.....	Com	508	— 5
What Happened to John.....	Com	371	— 12
The Musical Clock.....	Com	566	— 16
Too Good a Dinner.....	Com	666	— 19

SPECIAL.

Agouti and the Mongoose.....	S	306	Mar. 9
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WELT.

The Wax Candle Industry.....	E	490	Mar. 5
From Innsbruck to Mittenwald.....	S	409	— 9
The Natural Ice Industry.....	E	324	— 16
In the Norwegian Mountains.....	S	337	— 19

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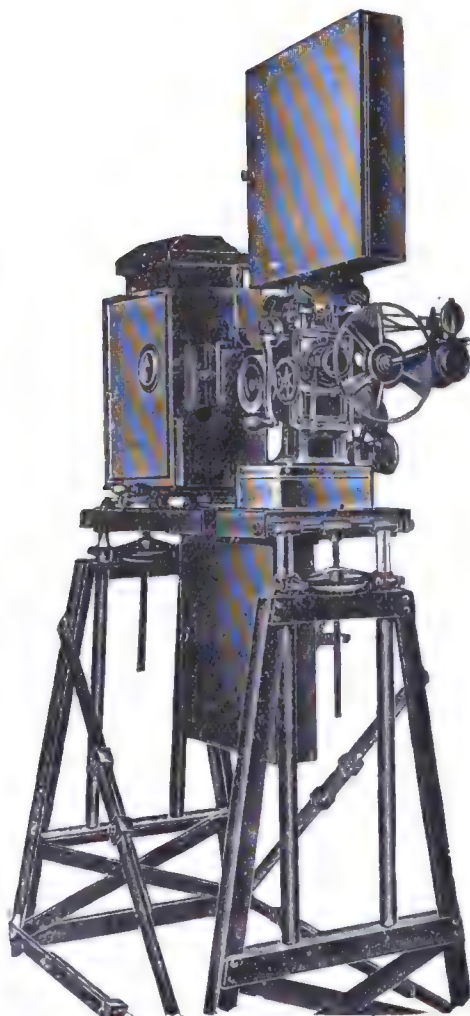
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Pets in Fur and Feather.....	F	—	—
Winter Pastimes, Swiss Alps.....	S	—	—
The Story of the Wasp.....	E	—	—
Visit of Wild West Show to Los Angeles	I	—	—
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The Carnival at Nice.....	S	—	—
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AMBROSIO.

	Des.	Feet.	Date.
How Tweedledum Became a Comic.	C	610	Mar. 2
The Province of Madrid.	S	—	2
The Taking of Saragossa.	D	1145	— 9
The Barber of Seville.	C	2220	— 12
Oh! That Gigetta.	C	1723	— 16
Essence Manufacture.	E	542	— 16
The Virgin of Babylon.	D	920	— 19

NAPOLI.

The Two Consciences.	D	2040	Mar. 5
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NEW AGENCY.

The Tango and Maxixe.	I	420	Mar. 5
The Loue Valley.	S	440	— 9
Waterworks of Stockholm.	E	403	— 16

SVEA.

Artistic Casting.	E	376	Mar. 5
A Rare Companionship.	E	310	— 12

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MAJESTIC.

One Round O'Brien's Flirtation.	C	997	Mar. 2
For His Loved One.	D	934	— 5
A Slight Misunderstanding.	C	992	— 9
Hearts and Hoofs.	D	1000	— 12
A Mix-up in Pedigrees.	C	991	— 16
The Greatest Love.	D	994	— 19

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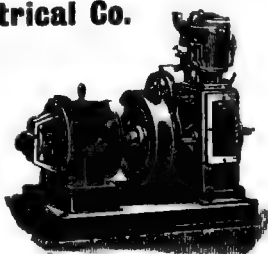
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A Hasty Jilting.....	D	990	— 12

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The Price of Thoughtlessness.....	D	784	— 5
The Canals of Venice.....	S	230	— 5
Thieves.....	D	1007	— 5
The Wreck.....	D	2880	— 9
Tangled Threads.....	D	984	— 9
The Schemers.....	C	1010	— 9
Fanny's Conspiracy.....	C	1017	— 12
Why I am Here.....	C	784	— 12
The Sale of a Heart.....	D	1023	— 12
The Portrait.....	C	958	— 12
Daniel.....	D	2016	— 16
Little Kaintuck.....	D	984	— 16
The Magic Fountain Pen.....	Tr	370	— 16
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Making a Fountain Pen.....	E	525	— 16
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K.B.

The Sign of the Snake.....	D	1046	Mar. 9
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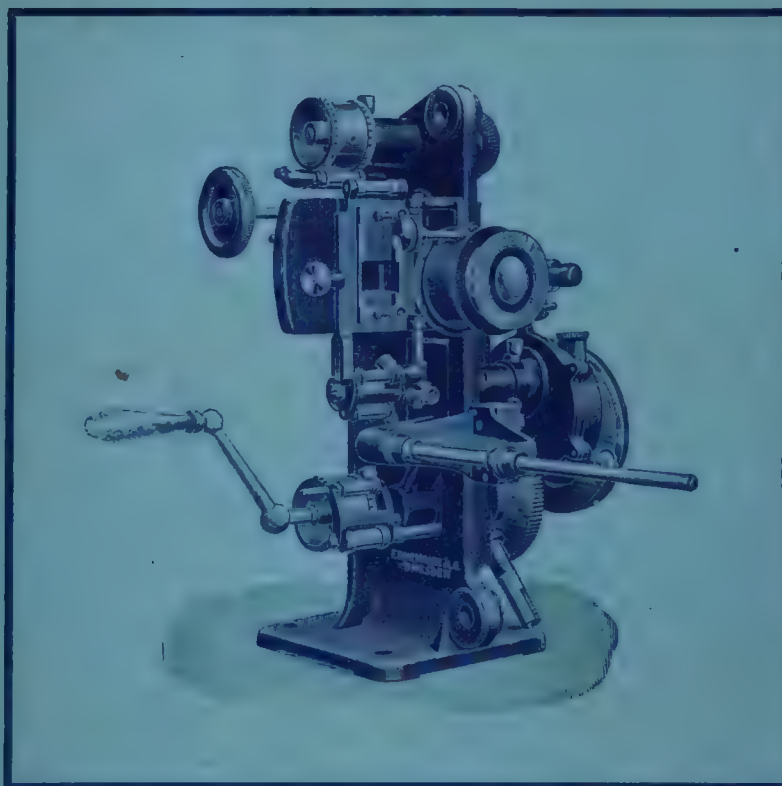
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A Healthy Neighbourhood.....	C	908	Mar. 2
Wine.....	I	515	— 2
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PICTURES IN IRELAND.

By "PADDY."

The Volta, in Mary Street, Dublin, one of the three theatres owned in Dublin by Provincial Cinematograph Theatres, Limited, had an excellent programme when last I looked in. I was glad to notice a Hepworth film, "More Than Bargained For," on the screen, as Hepworths do not seem to be very often screened in Dublin. Others were "Flotsam" and "Oscar's Wooing." Mr. R. G. Bell presides over the destinies of this house in first-rate manner, and is ably backed up by Mr. Richardson, the courteous assistant-manager. The work in connection with the reopening of the Grafton Picture House is proceeding rapidly, much to the delight of those who made this their favourite house.

The first exhibition of Pathé's education course took place at the Coliseum in Cork recently, and was well attended. The ordinary programme at this house was very fine, "A Tiger Countess" being the feature film of the week. "Bill's Escape," was particularly thrilling, especially the scene where he has the narrow escape of dangling at the end of a rope—for another man! "His Lost Idol" and "Meddlesome Mick" were also included in the programme.

At the invitation of Mr. Bromhead, Dublin manager for Messrs. Gaumont, I went up to watch the developing of the topical film, "The Launch of the *Britannic*." The camera-men only arrived from Belfast about 6.15 p.m., as the train was late. We then learned that it had been a terribly bad day in Belfast—rain all the time. That was scarcely encouraging, but we got to work. At 9.30 everything was accomplished, and the negative was ready for printing, and, to cut a long story short, at ten minutes past 10 we left for Blackrock in a taxi, the film being screened at the Grand Picture House at 10.22. I have seldom had such a pleasant experience, and indeed the evening was quite an exciting one for all concerned. I would like to give a few words of special praise to Mr. Harris, the camera-man from Messrs. Gaumont's Glasgow branch. He was very ably assisted by Mr. R. Wyndham, the engineer of the Dublin branch. Between them, they worked wonders in the short time at their disposal. Nine copies of the film were ready for dispatch by the first train in the morning.

I dropped in the other evening at Mr. Poulter's cosy theatre in Camden Street in order to see the great film, "Give Us This Day." A word of special praise is due to the orchestra. I don't know who chose the music, but I can say that the selections rendered improved the dramatic effect of the film fully 50 per cent. I heartily congratulate Mr. Boulter on the success he has had. The Cines "Quo Vadis?" is coming to this house next week.

The Grand Theatre in Blackrock, Co. Dublin, was formally opened a short time ago by Mr. Thomas Clarke, J.P., the chairman of the Blackrock Urban Council. The theatre is situated in a prominent position in the main street. The seating is of the best, and the decorations in keeping with the general good taste displayed in the equipping of the house. There is accommodation for about 650 people, and the place was packed on the opening day.

Mr. P. McCarthy, who controls the destinies of the Gaiety Bijou, down Limerick way, has been doing exceedingly well of late, and this, indeed, is not to be wondered at, for he always has an excellent programme.

Coming back to Dublin, we have the Phoenix Picture Palace going great guns under the skilful care of Mr. Cathal McGarvey. "Hard Cash" was the leading picture last week. Vitagraph films are always a strong feature at this theatre, and Mr. McGarvey showed foresight in securing the two-reel subject, "The Next Generation." Other extremely interesting dramas were "When the Clock Stopped" and "A Woman's Wit."

At the Cinema de Luxe, in Camden Street, Mr. Maurice Elliman continues to look after affairs in champion style.

Let us now take a run up to Armagh, and see how the good people of that town are faring. At the People's Picture Palace, so ably presided over by Dr. Ormonde, full houses have prevailed for some time. Quite recently we had such popular films as "The Glass Cage," "The Dictator," and "The Beryl Coronet." A "variety" turn is usually to be found also at this hall.

At the Electric Theatre, also in Armagh, they have been going in for strong multi-reel features. During a recent week they screened no less a production than "The Three Musketeers." This was from Monday to Wednesday. For the latter part of the week, "Les Misérables" was shown. I think it is almost superfluous on my part to add that the manager, Mr. A. B. Calvert had his hands full that week, and he deserved the success he attained. This is one of the theatres owned by Irish Empire Palaces, Limited.

At another of the Irish Empire halls, in Park Street, Dundalk, the management have been having a busy time. But here they go in more for variety. The most popular film was undoubtedly the Edison, "Why Girls Leave Home." Sherlock Holmes was well to the front in "The Speckled Band." Here's my congrats. to Mr. Louis E. Forster.

Messrs. Jas. T. Jameson and Sons have been enjoying capacity houses at the Town Hall, Rathmines, with a programme full of good things. To mention a few: "Shon the Piper," in two parts, held the audience throughout. "Outwitted by Billy" was a fine example of the Selig brand, while Keystone were well to the fore in a film called "Fatty at San Diego." Other films included "Widow Maloney's Faith" and "A Novel Strike."

When "Macbeth" was shown at the Coliseum, in Cork, last week, there was almost a fierce battle amongst those waiting to get in. In fact, the entire house could easily have been filled twice over. That's something like business, isn't it? Mr. Tighe, in response to many requests, has started season tickets. Ten shilling tickets now cost only 7s. 6d. if bought at the same time, and no less than ten 6d. tickets can be purchased for the modest sum of 4s. After that no one can complain, and the saving to ardent patrons should be very great.

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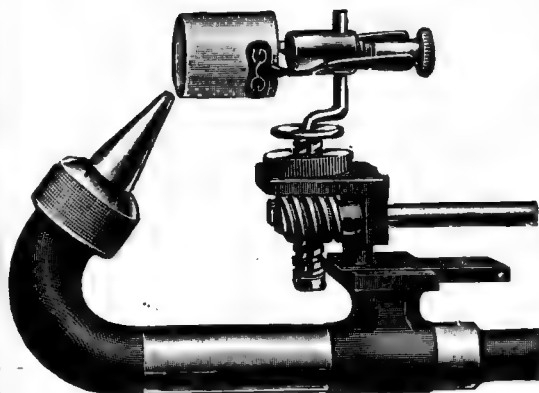
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FROM LEEDS AND DISTRICT.

(BY OUR OWN CORRESPONDENT.)

Business is booming in the offices of all the agencies here. Pathé Frères are circulating their features and exclusives in an ever wider radius, and their "cartoons" are rapidly growing in popularity in Yorkshire.—The Greystone Motion Picture Company find "In the Bishop's Carriage" going exceedingly well; it is reported to be the best exclusive the firm have ever handled. Keystone comedies are also found to be a useful line.—Lest there should be a misconception as to the actual control of the newly re-opened Yorkshire Film Exchange, in Greek Street, which was mentioned in our Trade Topics columns on February 19th, I am asked by Mr. H. A. Whincup to state that Mr. Bernard Schofield, who is his chief of staff, is not in partnership with him in the concern, as might have been construed from the wording of the original reference to the exchange. The Yorkshire Film Exchange are booming business in Messrs. Hibbert's "The Primitive Man," "Lieut. Rose and Sealed Orders," "The Worker," and "Asta Nielsen Up to Her Tricks."—Mr. John Lambert, of the Wellington Film Service, Limited, gave a successful private screening of "Detective Finn."

The British Army film proved a great success in its two parts respectively in the two halves of the week at the Picture House, Briggate. On the Wednesday evening music was rendered by the band of the 5th Battalion West Yorks Regiment, the Leeds Rifles. Special arrangements were made for the admission of soldiers to see the film. From 11 a.m. to 1 p.m. every day Territorials and their friends could get in at half-price, whilst soldiers and Territorials only were admitted at half-price until 7 p.m. A new feature has now been introduced into the daily routine at this hall, in the form of a specially selected children's programme, from 5.30 to 6.30, when the youngsters were admitted at half-price.—At the Assembly Rooms, Mr. H. Hogton's Kinetophone feature was selections from "Fra Diavolo," "The Children's Hour" and "The War Makers" were two successful items of the programme.—"The Curse of Greed" and "The Greenhorn" have been recent successes at the Coliseum, where Mr. Broughton has secured in M. Leon Gaulard an enthusiastic and valuable new conductor to the orchestral.—Mr. Rogerson top-lined "The Mystery of the Yellow Aster" at the Savoy, whilst he found "A Mountain Mother" a useful item.—At the Theatre de Luxe Mr. E. B. Davies boomed "The Anarchist" and "A Queen's Love," whilst his scenics were of Trollhatton Falls, Sweden, and a series of Venetian pictures.

"When the Earth Trembled" reached the Headingley Picture House, where Messrs. Brooks and Smith found it met with a great reception, as also did "The Three Musketeers,"—"The Death Weight" and "The Shadows" and "Seven Months' Big Game Hunting" attracted large audiences to the Harehills Picture House.—At the Harehills Cinema, too, the programmes have been of the best.—At the Malvern Picture Palace "His Choice" and "Why Girls Leave Home," preceded three days of "Sherlock Holmes and the Musgrave Ritual."—Mr. Cliff Marston featured Miss Henny Porten in "Facing the Footlights."—Mr. Cunningham screened "Her Dreadful Secret" with immense success at the Woodhouse Street Picture House.—Mr. H. Parkinson put before large audiences "The War Correspondents," at St. Patrick's Picture Hall, Quarry Hill.—At the Easy

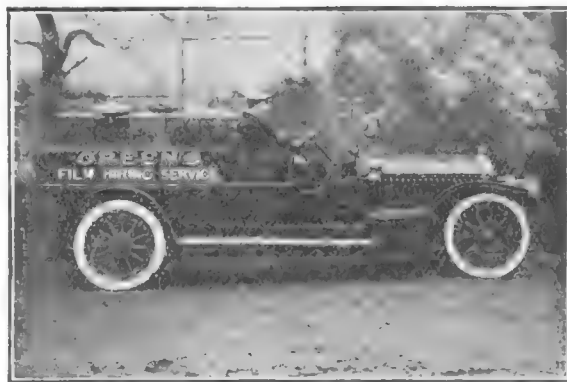
Road Picture House Mr. H. Brining is running the "Fantomas" series and "Germinal."—At Messrs. James and H. White's St. Peter's Working Men's Picturedrome, Mr. James White, who has charge of the management, has featured "Fate" and "Mystery of the Yellow Aster."—At the Premier Picture Palace, South Accommodation Road, Mr. Arthur H. Neeham screened "Shears of Fate" and "When the Earth Trembled."—"Price of Pardon" and "The Great Unknown" were the top-lines at the East End Picture Hall, Places Road.—"The Musgrave Ritual" and the "Our Navy" series have proved attractive at the Victoria Picture Hall, York Road.—At the Miners' Institute, Accommodation Road, "The Death Weight" was a subject of great appeal.

"The Curse of Greed" has been Mr. C. P. Metcalfe's great attraction at the Armley Picture Hall.—At the Pictodrome, Armley, Mr. J. Smart showed "A Mother's Devotion" and "A Fiend and His Friends." At the Armley Palace Picture Hall, in Stanninglev Road, the 3,000 ft. "Renunciation" was supported by a good all round programme.—At the Crown Electric Theatre Mr. Moorhouse is showing "Our Navy" and other leading lines.

The newest picture house to be opened in Leeds is the Haddon Hall, in Burley Road, one of the cosiest and most modern appointed halls in the provinces. The place is very daintily decorated, "The House of Discord" and "A Queen's Love" have been screened there.

"FORWARD, FORWARD."

The above expression of the old-time showman might well serve as a motto for that enterprising Glasgow firm, Green's Film Service, whose offices in Gallowgate are the hub of a big radius of



Scottish shows which the firm supply. Notwithstanding the excellent rail arrangements of the Clyde City, it is imperative that other modes of transport should be employed, and the accompanying illustration shows one of the very up-to-date methods used by the firm.

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No. 7485.

Released Monday, March 30th.

Approx. 2,050 ft.

An extremely dramatic tale of plots and counter-plots in which Peter the Great is himself involved. Duke Olga, guardian of Rosalind, stops at nothing in his malicious struggle to grasp wealth, but is prevented by the gunmaker of Moscow, with the aid of Peter the Great.

THE JANITOR'S QUIET LIFE.

Comedy. By Charles M. Seay.

Code—VUURWERK.

No. 7506.

Released Monday, March 30th.

Approx. 390 ft.

The janitor was king until the boys and their goats appeared. They held a circus in one of the flats, and the tenants on the other floors howled to him about the noise. So the janitor made an investigation in which he learned several things—about goats.

A LONELY ROAD.

Drama. By Y. Spinner.

Code—WAIERDOOS.

No. 7519.

Released Thursday, Apr. 2nd. App. 1,050 ft.

A millionaire is interested in a poor young girl; called away to Europe, he forgets her. The girl struggles bravely to support her sister and two children. Ten years later the remorseful millionaire returning, finds her dead.

SOUTH AFRICAN WHALING INDUSTRY.

Industrial.

Code—VUURKRANS.

No. 7486.

Released Thursday, Apr. 2nd.

App. 480 ft.

We sight the whale, fire the harpoon gun; the dynamite-laden harpoon pierces him and explodes. Then he is brought to the factory, where numerous interesting processes are shown.

THE GIRL IN THE MIDDY.

Comedy. By Mark Swan.

Code—WAAGSPEL.

No. 7514.

Released Thursday, Apr. 2nd. App. 1,000 ft.

A society girl takes to short skirts. When Bob North picks her up, she is adrift in a boat; they become friends, Bob thinking her to be about thirteen. He is angry when disillusioned, but the middy saves the day.

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PENPOINTS FROM PORTSMOUTH.

(FROM OUR OWN CORRESPONDENT.)

After four months' work at Portsmouth, in charge of the Shaftesbury, for Messrs. Andrews, Mr. Tom Vaisey left at the end of last week, and returns to Northampton. Mr. Vaisey is leaving the service of Messrs. Andrews, with whom he has been four years, but parts with them on the best of terms. He now becomes manager of the Castle Cinema, for Messrs. de Chastelaine and Giddings.

"Romance of Erin" and "Count Zarka" held the chief places in the Shaftesbury programme last week, and "Club of the Black Mask" and "House of Discord" are the leading dramas in the current programme.

There has been another managerial departure from the Eagle Picturedrome, Mr. Bowden having been sent to Hastings to run the same proprietor's house, the Cynthia Cinema. At the Eagle-drome (as it is called for short) last week, "Ghost of the White Lady" and "Banzai" were the leading lines, and they are succeeded this week by "The Robbers" and "The Mystery of the Silver Skull."

Following such varied fare as "The Chinese Death-thorn," "Schitz, the Tailor," "The Sign of the Three Labels" and "Father's Hatband," the Picture House management have secured as an exclusive, the British Army film. Being too extensive a picture for display in full at any one session, it has been divided into two parts, the first being screened in the initial half of the week, while the later scenes will be shown to-night (Thursday), and until Saturday, inclusive. People have crowded in to see the film, and have been loud in its praise. On Monday and Tuesday afternoons, 250 troops, drawn from regiments quartered in Portsmouth, marched to the Picture House with a full band, and from 10 a.m. to 1 p.m. soldiers and sailors and their friends are being admitted at half-price.

"Hundreds turned away nightly!" continues to be the invincible battle cry of the Victoria Hall management. How they are giving of the best is shown by the fact that last week's programme was led off with "Bombita, the Spanish Bull-fighter," which was followed by "In the Coils of the Python," and "The Star of India," and the great attraction all this week is "Tess of the Urbervilles." From to-night (Thursday) to the end of the week, "The Plot Against the Governor" and "The Black Sheep" will be the leading supplementary films.

At the Apollo, the eight-part picture, "Germinal," was very successfully shown on the first three days of last week. The succeeding programme was led off with the striking war film, "The Battle of Gettysburg." A sterling attraction has been provided for the whole of this week in "Hamlet," with Sir J. Forbes-Robertson and Miss Gertrude Elliott depicted in the leading rôles.

"Who Was Guilty?" was acceptably screened at the Eastney Theatre at the outset of last week, followed by the popular "Lieutenant Daring and Room 41." The dramas that led off the current week were "The Yellow Streak" and "Tenderfoot Sheriff." They will be succeeded this evening by "False News" and "Her Sister's Rival."

Following "When the Earth Trembled" and "The Flame in the Ashes," which were shown to good houses at the Arcade last week, "In the Midst of the Jungle" and "The Cattle-thief" were screened on Monday, with "The Spirit of Envy"

and "Red and Pete, Partners" to follow for the second half of the week.

The exclusive, "The Fatal Knife," did such good business at the Copnor Theatre last week as to justify Mr. Trivess in the enterprise he showed in securing it. "Tony the Fiddler" and "A Leader of Men" were last week's attractions at the Cinema, and the current programme is led off with "In Convict Garb," "In the Midst of the Jungle," and "The Man of Him."

THE HALIFAX HALLS.

(FROM OUR OWN CORRESPONDENT.)

Under the new management the Picture House, Ward's End, has been undergoing several decorative improvements to the general satisfaction of its numerous patrons. One of the many additions is the new orchestra, the musicians being under the capable direction of Herr Van Jan Beevers. "The White Lie" and "The Mirror of Death" proved splendid attractions. This week Mr. Whitworth is presenting "Confederates in Crime" and "The War Correspondent," together with the Edison talking pictures.

Mr. Leslie Stansfield, manager of the Electric Theatre is providing his patrons with some exceedingly good "stuff." The star this week is "The Broken Melody." Mr. Stansfield tells me of some very good "exclusives" he has booked for the future, including "The British Army" film.

The new manager of the Theatre de Luxe, Northgate, Mr. E. H. Harmsworth, is ever on the alert to get the very "best" for his patrons. His specials this week are "The Seed of the Fathers" and "From Out the Flood." When Mr. Harmsworth relinquished his duties as manager of the Albert Theatre, Brighouse, he was the recipient of many splendid presents from his staff and patrons, and a cheque from the directors.

Large and interested audiences have been in evidence to witness the attractive programmes at the Ideal Picture House, Raglan Street. The programme this week includes "Our New Minister" and "The Blue Stone."

Mr. Thomas Job, late of Barnsley, is now in Halifax supervising the erection of his new theatre at King Cross, and hopes to have it open to the public about March 16th.

The Gem, Crossley Street, has, as usual, splendid fare this week, starring "No Quarter."—The King Cross Picturedrome, which is under the same management is doing good business, the "top-liner" being "East Lynne."

Mr. S. I. Henry, of Brighouse, has put forward a scheme to erect an up-to-date picture house, to be run on co-operative lines. The principle of co-operation (which, by the way, has a stronghold in Brighouse) has been applied successfully to a variety of different undertakings, but this, I believe, will be the first occasion on which it has found its way into the cinematograph business. Mr. Henry is well known in the motion picture world, having had eighteen years' experience, and during that period producing many shows in the Halifax and Brighouse areas.

The Cosy, Sowerby Bridge, under the management of Messrs. Greene, is doing good business. Similar reports are forthcoming from all the districts including the Central Picture Hall, Elland, and the Cinema House, Luddenden Foot.

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HAPPENINGS AT HULL.

(FROM OUR OWN CORRESPONDENT.)

There can be little doubt that before long there will be more cinemas in Hull than the population demands. Besides the several picture palaces now being built, as mentioned from time to time in these notes, new companies are still being formed, and there will soon be not a district or ward but what will be served by at least one place of entertainment of this nature. Last week I announced another for Hessle Road, and now there is another proposed for Anlaby Road, but this time, happily, not at the over crowded city end, where there are several "all in a heap." It is proposed to erect the new hall at the corner of Perry Street, just opposite the West Park, and it will therefore be in a district where as yet there is no place of entertainment. The new company, by the way, is a local one, the chairman being Mr. J. W. Locking, of Paragon Street.

Some time ago I predicted, with good grounds for doing so, of course, that the Prospect Picture House was a sure thing, and so it is. The company has been re-formed with a capital of £10,000, instead of £30,000, and everything points now to smoother sailing. New directors and a new chairman have been elected, and whilst the new scheme is much less ambitious than the original one, the venture will be, none the less, a desirable one. Mr. Percy Newbound, the original promoter, is still associated with it, and gentlemen of considerable experience in the Trade have joined hands with him. It is hoped that the capital will be subscribed at an early date, and this being so, building will be commenced as soon as the preliminary stages with regard to plans, etc., have been passed.

I spent an enjoyable evening at the Prince's Hall this week whilst "The Harper Mystery" was being shown. Mr. Tom Bogue obtained it "exclusive" for the Prince's, and it was followed by "The White Lie." The Prince's is drawing good audiences, as ever, thanks to the enterprise of its capable management. Another of the Sherlock Holmes series is screened this week, while "The Old Curiosity Shop" has been added to the list of exclusives booked for the next few weeks.

The Kinetophone is still the means of good business at the Holderness Hall, whose 2,000 holding capacity is considerably taxed on many occasions. Mr. Norman Wilkinson has been particularly fortunate this week in having "Sixty Years a Queen" for six days, and has been showing it three times a day to big audiences. The film was shown a few weeks ago at the Prince's Hall, and so successful was it that Messrs. Mortons, who control the two halls, rebooked it for the first vacant date at the Holderness.

Mr. J. W. Myers has had more big features at the Boulevard Electric Picture Palace, and informs me that all is going well with him in West Hull. "The Wreck" numbers amongst the most successful of recent exhibits, and it will be seen that the

management keep quite up to date. The Boulevard is the only picture palace in this part of the city, I believe, with its own orchestra, and the music discoursed is greatly appreciated. Mr. Myers possesses capabilities which manifest themselves in a variety of ways, and is ever willing to negotiate for the best productions.

Not far away from here is the Magnet, which, since it was remodelled, some few months ago, has met with that success which had forced the management to make alterations. Mr. Morfit, who is in charge, arranges good, strong programmes, and he will be pleased if renters will include him on their mail lists. The Magnet is situated in West Dock Avenue.

Mr. Walter Nicholson has had more brass band music at the Hessle Road Picture Palace, which he finds is appreciated. "The Black Sheep," and "Tess of the D'Urbervilles," have been the two exclusives this week, and both have done well. It is interesting to note that Mr. Nicholson, who was, a few years ago, an enthusiastic athlete, was recently the subject of a sketch and article under the heading of "Hessle Road Nicholson," in a Hull sporting paper.

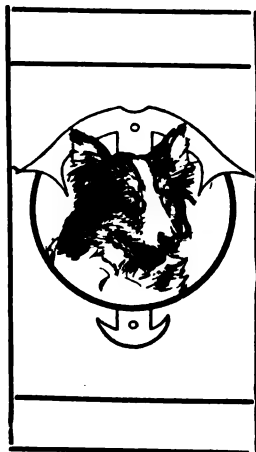
Calling at the Picture Playhouse one day, I had a chat with Mr. W. H. Kettelman, who confirmed my belief that this latest opened hall of Messrs. Ruffell's was fast gaining popularity. It can now boast a very nice orchestra of six musicians, whose playing is greatly appreciated. Mr. Kettelman has inaugurated the system of providing afternoon tea free in the better seats. Whilst I was at the Playhouse, "From Out the Flood" was being shown, and the two top-liners for this week have been "Confederates in Crime" and "The Wrecker of Lives."

Two picture palaces have seen a change of policy this week. Mr. A. Maynard Owst, who has hitherto had one house a night at the Metro Pictures (Assembly Rooms), has now started the continuous system from 6.30. Mr. Charles Mackey has reverted from the continuous to the twice nightly system, and has also arranged for a number of exclusives for the next few months at the East Hull Picture-drome. "The Crook's Revenge" has been a big attraction this week.

I notice that Mr. Picton Thomas is building up a good business for the Gaiety Picture House, in the Market Place, which was only opened this year. Selig's "Phantoms" was shown recently. The Keystone comedies have been an attractive feature all along, and the latest, "Speed Kings," was no exception.

Vitagraph pictures "take" well in the Beverley Road district, and Mr. G. H. Simmonite gave his patrons an "All Vitagraph" programme recently. Several of this company's latest appear in this week's six different programmes.

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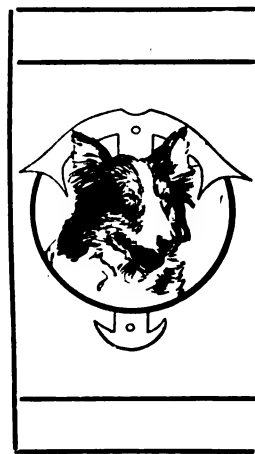
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PICTURE THEATRE DISPUTE.

In the Lord Mayor's Court, on Wednesday, before the Common Serjeant (Sir F. Bosanquet, K.C.), the case of Laycock *v.* Joynson came on for hearing. The plaintiff, Mr. Arthur Laycock, describing himself as a property dealer, formerly proprietor of the Olympia Picture Theatre, Darlaston, sued Mr. Charles William David Joynson, architect, of Darlaston and Wednesbury, to recover the sum of £50, money alleged to have been received by the defendant under an agreement dated February 14, 1913, whereby he was to receive the takings of the theatre, and out of the moneys received to pay the plaintiff £5 a week for a period of four months from that date.

Mr. Morton Smith was counsel for plaintiff, and Mr. Warren for defendant.

Counsel for plaintiff said that defendant had set up that plaintiff was the person who gave the undertaking, and that he (defendant) ought, therefore, to be plaintiff in the action, also that, in consequence of an execution being levied upon the premises, and in consequence of the first mortgagee taking possession, the agreement upon which the plaintiff now relied came to an end, and could not be performed. The defendant raised a counter-claim for £134, money which he said he was entitled to be paid by plaintiff for services rendered.

Counsel said that the matter arose out of transactions that took place in the early part of last year. The plaintiff had acquired property at Darlaston, Staff., and had erected the Olympia Picture Theatre. A company had also been formed. Nothing, however, came of the company, with the exception of its having accepted the building, which was the property of the plaintiff. The plaintiff found himself in difficulties with liabilities contracted, and in January, 1913, he assigned to Mr. Joynson, the defendant, as trustee for the secured creditors, the property. The defendant was eventually appointed receiver and manager of the property, his remuneration to be £200 per annum, while the plaintiff was to receive £5 a week for a term not exceeding four months. The defendant took possession, and received the takings. Plaintiff had never received his £5 a week, or any part. An agreement was afterwards said to have been come to by which the defendant took possession of the theatre as agent, and on behalf of the first mortgagee. This, counsel contended, was an absolutely bogus agreement made up for the purpose of defeating the plaintiff's claim to the £5 a week. According to accounts subsequently furnished by defendant, there was a balance of £48 or £49. During the period covered, the defendant, continued counsel, had debited in his favour the remuneration due to him week by week. The defences raised were that the defendant was discharged from all liability by reason of the Sheriff taking possession. To this the plaintiff's answer was that the defendant had asserted his rights, and successfully established them under his appointment. The defendant also alleged that the agreement was never carried through, and was abandoned as from February 19th. Also that he never had any assets.

The counter-claim for £134 was for services rendered by defendant to plaintiff from February to October, 1913. This counsel contended was part of a scheme to defeat the plaintiff's claim of £5 a week, and to deprive him of any interest he might have under the agreement.

The plaintiff was called, and gave evidence in support of his case.

In the course of his evidence, the Common Serjeant pointed out that it was impossible to go into the question of figures before a jury, and eventually, by consent, the case was referred to the Assistant Judge, or Registrar, to report what sum of money, if any, was due from the defendant, as receiver, under the appointment of February 14, 1913, to the plaintiff, with power to refer back to the Judge, at any time, any question of law or fact. All questions of cost were reserved.

CINEMA HALL DISPUTE.

In the Chancery Division, before Mr. Justice Astbury, a motion by the defendants in the action of the Associated County Halls and Theatres, Limited, *v.* Parker and others, was heard.

Mr. Elgood, who appeared for the defendants, said that the motion was a claim to recover possession from the defendants of a drill hall at Margate, which plaintiffs had used for an exhibition of moving films. His motion was for the appointment of a receiver and manager of the plaintiff's hall, an exhibition, or picture show. Till the trial of the action, plaintiff company claimed to have been ejected from the premises.

In answer to his Lordship, Mr. Elgood said no order had been made in the action though the matter had been in Chambers.

Mr. Sims, for the plaintiff company, said his clients had been wrongfully ejected from the premises. Defendants were plaintiffs' landlords, and his clients' view was that they were still in the relation of landlord and tenant. Defendants closed down the premises last January. After his clients had issued their writ, the landlords claimed delivery of possession, and damages for trespass, and in that position of affairs defendants were now launching this motion, and asking for (1) a receiver of the rents and profits of the premises of which they themselves were in possession; and (2) a manager of the business which was not now being carried on at all.

Mr. Elgood: The business is ours. We deny that the plaintiffs have any right in it or the premises. We absolutely deny that we have had any relations with each other whatever from December 25, 1912. At that time the managing director of the plaintiff company was asking us to grant him a fresh lease at an increased rental payable in advance. The terms of that tenancy were agreed upon between Mr. Parker (one of the landlords and agent for the defendants) and plaintiffs. The draft lease was handed to the other side and executed by the plaintiffs. But the rent was twenty-seven days in arrear, and we duly re-entered under our covenants.

Defendants sold the whole premises, of which the drill hall was part, and, therefore, now asked for the appointment of a receiver and manager of this business.

His Lordship: Of *their* business! You say you re-entered and put an end to the business. Now you want a receiver of their business which you stopped them from carrying on.

Mr. Elgood: They have no interest in it.

His Lordship: You are in possession. What do you want a Receiver for? Do you propose to carry on the business?

Mr. Elgood: We cannot carry it on. We want to clear out all the apparatus so as to begin on our alterations. In our first affidavit we offered to take away their property.

His Lordship asked Mr. Sims if the plaintiff company were willing to permit a receiver to carry on the show. Mr. Sims replied that they were if their senior manager were appointed. He knew the business.

Mr. Elgood said his clients were willing to lend the hall, but they wanted their own receiver.

In the result, Mr. Ellis was appointed receiver and manager by consent, the Judge directing that a proper affidavit of fitness should be given together with security.

Bankruptcy.

On Thursday last, Mr. Warley presided over the statutory first meetings of the creditors and shareholders under the compulsory winding up order recently made against The Stereoscopic Cinematography Syndicate, Limited, 212, Westminster Bridge Road, London. The statement of affairs filed under the proceedings disclosed, as regards creditors, total liabilities £1,159 18s. 3d., and assets estimated to produce £20,567 12s. 6d., and, as regards the contributories, a surplus of £19,433 19s. 3d. The winding-up order was made by the court on December 16, 1913, on the petition of a creditor presented on November 20, 1913. The statement of affairs was submitted on January 20, 1914, by Joseph Defriez Jones, director, and has been concurred in, subject to certain amendments, by Herbert Dickinson, managing director. A. J. Windus, the secretary, has been required to concur in it, but is in default. The company was registered on June 27, 1912, with a nominal capital of £1,000, divided into 20,000 shares of 1s. each. Its objects were to acquire and exploit patent rights in an invention by Dickinson for improved methods for giving stereoscopic relief to cinematograph films. The promoters of the company were Dickinson, Jones and William Squire Stevens, who were the only directors. No remuneration has been fixed or paid to them, but Dickinson has lodged a claim in the liquidation for £300 for services (for which there is no agreement) as managing director and £103 5s., the value of shares parted with by him on behalf of the company to one of its creditors, and sundry payments made. In May, 1913, the company formed the "Kine-Stereo Pictures, Limited," and by agreements dated May 14, 1913, and June 6, 1913, sold to the new company all its rights in British patents for £17,500, to be satisfied as to £2,500 in cash and £15,000 in shares of £1 each in the new company. The company undertook to pay the promotion expenses, and later agreed to accept shares in lieu of £2,000, part of the cash consideration. Dickinson and Jones state that the purchase consideration has been discharged by payment of the company's liabilities to the extent of £679, and by the allotment to the company or its nominees of 16,821 shares of £1 each (£16,821) in the new company. Of the shares so allotted 9,871 are alleged to have been distributed amongst the company's shareholders by way of a dividend (one £1 share in the new company for

every two shares of 1s. each), 2,200 allotted to the company's creditors, and 4,750 to the company direct. An option was given to purchase the last-mentioned shares at 2s. 6d. per share. Apart from the promotion of the Kine-Stereo Pictures, Limited, and the sale to it of the British rights in the invention, and the granting of options to purchase the foreign rights, no business appears to have been done. Offices were taken at 55-56, Chancery Lane, in conjunction with the Kine-Stereo Company, where demonstrations of the invention on a limited scale have been made. No balance sheets or accounts have been prepared. The books of the company were badly kept, and do not record its transactions. The business appears to have been conducted almost entirely by Dickinson, and he has been required to bring in accounts to complete the records. "Unsecured liabilities, £1,133 13s. 3d.," are in respect of advertising and printing, £391, 6s. 4d., labour, material, etc., £359 8s. 8d., loans £194 3s. 9d., legal expenses £100 os. od., and patent fees £88 14s. 6d. The "preferential creditor £26 5s." is in respect of secretary's salary. "Investments in shares £593 15s." is the value placed on the shares held by the company in the Kine-Stereo Pictures, Limited, if the option given on these shares is exercised. "Invention and Patent Rights £20,000" is the value estimated by the directors in the doubtful contingency of certain negotiations for sale being carried through. The failure of the company is attributed by Stevens and Jones to insufficient funds to meet the cost of installation of the apparatus required to demonstrate the utility of the invention.

Mr. Warley pointed out that, having received the Official Receiver's observations they would be conversant with the position. There was, in his opinion, no need of an outside liquidator, as the investigation was practically completed.

In the result the creditors and shareholders resolved that the liquidation should remain in the hands of the official receiver and a committee of inspection, whom they selected.

New Companies.

CROMER THEATRE OF VARIETIES, LIMITED. (133,773).—This company was registered on February 5th, with a capital of £2,000 in £1 shares, to take over part of the "Britannia House," Church Street, Cromer, and to carry on the business indicated by the title. Private company. The number of directors is not to be less than two nor more than five. The first are E. Trollor, C. J. Parker, and H. N. Bridgewater. Secretary: H. N. Bridgewater, Sheringham.

PRINCE OF WALES' ROAD CINEMA PALACE, LIMITED. (133,788).—This company was registered on February 5th, with a capital of £100,000 in £1 shares, to take over the business of A. P. Robinson, and to carry on the business of theatre cinematograph display and amusement proprietors, etc. Private company. A. P. Robinson, managing director. Solicitors: Clabburn's, Norwich.

WALTON-ON-THAMES CINEMA COMPANY, LIMITED. (133,799).—This company was registered on February 5th, with a capital of £2,500 in £1 shares, to acquire certain land at Walton-on-Thames, to carry on the business of bioscope, cinematograph show or picture palace proprietors, etc., and to adopt an agreement with Alice Fokes. Private company. The number of directors is not to be less than two nor more than four. The first are: H. A. Jones (chairman), W. Clark (managing director), and Mrs. A. Fokes. Remuneration of W. Clark, as managing director, £208 per annum; of H. A. Jones £52 per annum; of other directors £26 each per annum. Registered office: Thames Bank, Walton-on-Thames.

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Two Sensational Cines Releases.

"THE GOLDEN BEETLE" and "THE LURE OF GOLD."

Two films which are being shown to the Trade this week by Mr. G. Serra prove to be romantic dramas of more than usual interest, and bearing the hall-mark of the Celio and Cines brands, are particularly fine samples of their best work. One of the chief characteristics of the Italian film drama is the inexhaustible vitality and enthusiasm which every member of the company brings to bear upon his work, with the result that nothing is lacking in the presentation of the author's work to the best possible advantage. Indeed, it may almost be thought that the author is occasionally lured into an exuberance of imagination by the knowledge that the actors entrusted with the representation of his work may be implicitly relied on to play with an earnestness and conviction which impart reality to the most romantic fiction.

"The Golden Beetle" may be instanced as a case in point, being a thrilling story of romantic adventure which, in its mere narration, might, now and again, impose some slight strain on the prosaic mind, but it is played with a dash and vigour which carry the spectator breathlessly on from one amazing situation to another, leaving him neither time nor inclination to criticise motives or speculate on probabilities.

At the commencement of the story we are shown how a young Englishman, George Surrey, is kept prisoner in a ruined Indian temple by the fanatical worshippers of Kali, the Hindu goddess of death and destruction, to the great grief of his *fiancee* and of his father, who has offered a huge reward for tidings which may lead to his recovery. George at last contrives to attach a message to an eagle which has ventured through the bars of his dungeon, and which is eventually shot by an Englishman named Murrel, who discovers the message and determines to effect George's rescue. His intention becomes known to the Chief of the Golden Beetle clan, a gang of desperate bandits, and knowing of the reward he determines to assist Murrel in the rescue and turn it to his own advantage. They succeed in finding the captive, but the remarkable likeness which he bears to Lang, a member of their gang, inspires the Chief with another idea. George is drugged and again consigned to a dungeon, and having attempted to get rid of Murrel by burying him up to the neck and leaving him to the mercy of the eagles, the Chief sets forth to introduce Lang as the Duke of Surrey's long-lost son. Murrel, however, is rescued by Indians, who assist him to release George once more, and also take part in a

desperate flight to the coast, during which their courage and agility are put to the test in some adventures which are as exciting and sensational as anything we have witnessed. After escaping destruction by shipwreck and the wild beasts of an African jungle, George and Murrel arrive in England, but their adventures are by no means at an end, for Lang and the Bandit Chief, who have been received without suspicion by George's family, are informed of their escape, and make the most desperate attempts to prevent their arrival home. The two men are kidnapped at the landing stage, and Murrel is shot and left for dead by the roadside, while George is tied to the railway lines in front of an oncoming train, which actually passes over his prostrate body. But both bear charmed lives, and Murrel recovers in time to rescue George from his perilous position and restore him to his family at the moment when Lang is about to complete his imposture by wedding George's *fiancee*.

The plot certainly makes strong demands on one's credulity, but there can be no question as to the tense interest it excites nor to the triumph achieved by the producers and the actors concerned. No great effort has been made to secure local colour either for the Indian scenes or for those laid in England, but nothing could be more effective than the setting from a dramatic point of view, and the escape from the ruined temple, the marvellous scene where the fugitives form a human ladder down the side of a cliff, and the gorgeous final scene of the wedding banquet are brilliant examples of mounting and stage management, while the photography all through is of a quality which makes the film a highly artistic achievement. There is not a dull moment from start to finish, and its reception should be enthusiastic.

"The Lure of Gold," by the Celio Company, is a detective drama, less unconventional in the exigences of its plot, but containing a full measure of exciting adventure and also many scenes of exceptional artistic beauty. It deals with the career of a man named Wilson, who, having diverted to his own uses the wealth of a young orphan whom he has adopted as his daughter, endeavours to replace the money by joining a gang of coiners, of whom he eventually becomes the chief. A celebrated detective is given the task of securing the gang, and in his work he is assisted by the girl's lover, who accidentally falls into a trap which the coiners have prepared to ensure the safety of their secret premises. Disguised as a gardener the detective succeeds

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in locating the play and by his courage and skill the whole game is secured with the exception of Wilson, who is discovered dead by his own hand, having left a confession and the means of making amends to his ward.

The play is full of mystery, of secret traps, and private exits, which add greatly to the excitement, and some of the effects of light and shade are extremely effective. There is not much demand made on the actors, as it is chiefly dependent on action and situations, but it is played with vigour and spirit, a certain air of distinction, and, above all, with absolute conviction, which will make it one of the pronounced successes of detective fiction.

A NEW PRODUCTION.

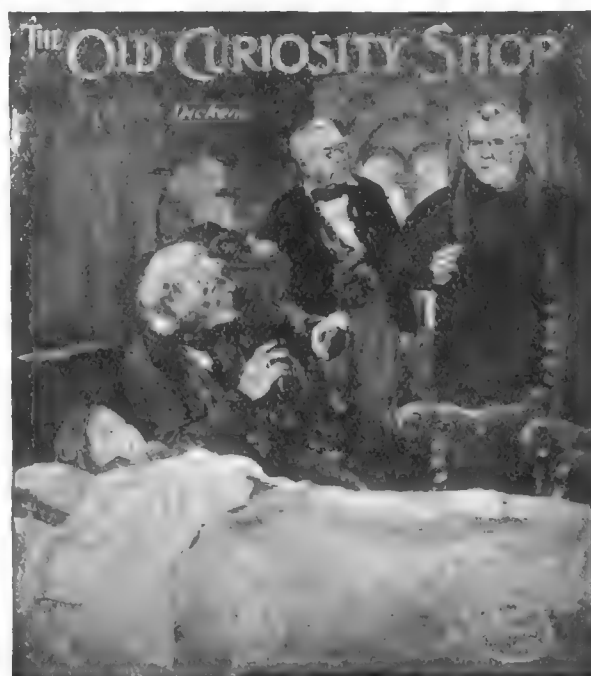
One of the handiest of lists for electrical requirements has been issued in the new book by the British Westinghouse Company, Limited, entitled "Everything Electrical for Cinemas." The illustration herewith is a reproduction of the handsome front cover, and the contents embrace practically all possible re-



quirements for the auditorium, the operating box, generating room, and a goodly number of stage appliances. The latest types of indicators and dimmers and the fine fittings are notable features of an excellent publication, copies of which will be sent on receipt of trade card addressed to the numerous branches of the British Westinghouse Company, Limited, or to the Publicity Department at Trafford Park, Manchester.

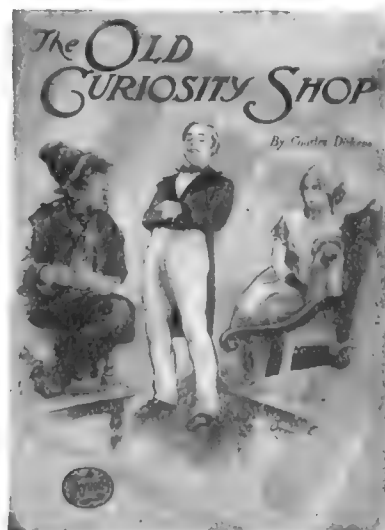
OUR POSTER GALLERY.

The illustrations in this column will convey some idea of the excellence of two posters which have been specially designed in connection with the Hepworth production of "The Old Curiosity Shop," an admir-



able pictorial presentiment of the immortal story by Charles Dickens.

The exclusive rights of the subject have been secured by Renters, Limited, who now control all



bookings. The posters seen above are admirably coloured and well designed works of art.

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GREAT CONTEST IS TRULY
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'Grams—"Rentwelite, London."

Provincial Exhibitors.

A REMINDER!

DON'T FORGET THE TRADE
EXHIBITIONS OF
W. W. JACOBS'
INIMITABLE COMEDIES.

1990 ft.	THE THIRD STRING.	Released April 20, 1914.
1242 ft.	BEAUTY AND THE BARGE.	Released May 4, 1914.
1078 ft.	LAWYER QUINCE.	Released May 11, 1914.
1130 ft.	THE BOSUN'S MATE.	Released May 18, 1914.

BIRMINGHAM.

Monday, March 9th—Picture House, New Street. 10-30 a.m.

MANCHESTER.

Wednesday, March 11th—Picture House, Oxford Street. 10-30 a.m.

LEEDS.

Tuesday, March 10th—Picture House, Briggate. 10 a.m.

GLASGOW.

Thursday, March 12th—Picture House, Sauchiehall Street. 10-30 a.m.

THE FENNING FILM SERVICE, Ltd.

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Phones—Regent 3350—3351.

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"EXCELSIOR."

A MAGNIFICENT MOVING PICTURE BALLET.

As to-day the cost of production seems to be of paramount importance, let it be said immediately that £12,000 is a moderate estimate for this picture. Four hundred dancing girls, together with the leading artistes of the Scala Theatre, Milan, were taken to Egypt, where local colour was secured for some of the most impressive scenes. Incidentally, while taking pictures in the environs of the Pyramids a most wonderful film of a sandstorm was obtained. Wild animals were not omitted from the colossal cast, and some of the most daring and realistic lion pictures ever taken are embraced in this extraordinary film. Aeroplanes as well appear on the screen, a dozen or so of the machines flutter through the clouds like a flock of birds, in a bewildering fashion. This particular portion of the film is, in truth, a baffling cinematographic illusion. These scenes, however, are but additions to the moving picture productions of the wonderful ballet, "Excelsior," which some twenty-five years ago was the talk of the world. It is interesting to recall that a theatre was specially built in Paris for the presentation of this gigantic terpsichorean spectacle, and it is said that nothing approaching it for grandeur has ever been attempted. It was a happy thought that prompted Signor Manusardi, of Milan, to reproduce the ballet for the picture theatre, and supplement the gorgeous stage pictures with actuality visions, which in themselves constitute a film of no ordinary merit.

"Excelsior" is the story of the genius of man and the evolution of the world. It is a magnificent encomium to the great men who, by their own discoveries, have helped to revolutionise our life. The action commences at the time of the Spanish Inquisition, and concludes appropriately with a tableau representing Universal Peace.

The changes which have been wrought by the application of steam and electricity are admirably portrayed. One of the gems of the film shows the great inventor Papin on board his steam boat, his tragic death, and result of his invention. There is also a fine tribute to Ferdinand de Lesseps, the celebrated French engineer.

The film shows the developments of electricity from the day Volta made his great discoveries. The telegraph, the telephone, and

wireless systems of communication are fascinatingly introduced. And then one must not forget to mention the scene depicting the completion of the Mont Cenis Tunnel, a clever *mélange* of studio and open-air work this.

We are quite at a loss, however, to give even a slight idea of the immensity of the production, which we understand took Signor Manusardi over twelve months to complete. "Excelsior" is a two hours' entertainment, a veritable cinematograph and musical feast.

As mentioned last week, "Excelsior" was presented before a large gathering of spectators at the Cinema Lutetia Wagram. The general opinion of this audience was highly favourable, and from time to time loud applause resounded throughout the hall. The original music of Signor Romuald Marengo was, of course, rendered by the orchestra. For the correct representation of the film it is necessary for the music to synchronise with the pictures, especially during the ballets.

Messrs. R. C. de Daué and Paul Ladewig, of Paris, are sole proprietors of the world's rights, United States of America excepted, the latter concessions having been granted to a syndicate, for the sum of \$75,000. Some superb publicity matter goes with the film, including three striking posters and a host of excellent photographs of various dimensions.

A SPECIAL EVENT.

So rapidly has the business of the Special Event Film Manufacturing Company grown during three years' location at their West 35th Street premises, that new quarters were decided upon and new premises secured at 216 West 42nd Street, where a floor space nearly five times that of the old "house" has been acquired. The firm specialise in all manner of supplies, and are specialists in topical work and printing for the Trade, and are now in a position to handle all business in the most expeditious manner.

EVENTS AT EVESHAM.

Mr. Davis, of the Grand Cinema, has been granted a special licence for a Sunday opening. During the past week the special film was "Humanity." This week "The Tragedy of the Masked Ball" evoked great interest. The week will be kept as "anniversary week," and a special programme has been arranged. For the latter portion of the week will be shown "The Mysteries of Paris."—The Electra Playhouse also notifies good programmes, which include "The Master Crook," "Leader of Men," and the Cup-tie between Aston Villa and Albion. At the latter end of the week will be seen "Flotsam."

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THE GLASGOW EXHIBITION.

(Specially Reported by Our Scottish Representative.)

That it was found advisable to add two more days to the period for which the Glasgow Cinematograph Exhibition was originally arranged to remain open, and that the extension was justified by the attendance of exhibitors and the general public, proves conclusively the success of the venture; and the necessity for such an exhibition in the chief Scottish business centre. Promoters and standholders alike found the extension warranted by results, the extra days bringing visitors from many parts who had not intended making the journey. During the second week the

(Gaumont Company, Newcastle-on-Tyne), Mr. R. Lever (Anglo-American Company, Edinburgh), and most of the principal exhibitors in Scotland.

The Conferences, which had proved so successful during the first week, were continued, and were no less successful, the attendances being good, and the debates animated, and in every case favourable to the Trade. On Monday evening, Mr. H. C. Banwell, of the National Cash Register Company, London, gave a most interesting lecture on "the value of the moving pictures in industrial welfare work." The chairman was Mr. Peter Fyfe, chief sanitary inspector for Glasgow, and the large conference hall was packed. The lecture, which dealt with the various



attendance was even better than in the earlier period, and the business done by the various firms represented proved most satisfactory. The cinema apparatus manufacturers, and those firms from London who were showing exclusive films, were one and all satisfied with the results of their labours, and the Scottish Exhibition has not failed to benefit by the many novelties of every class which were so skilfully demonstrated for his advantage.

During the week the Exhibition was visited by many notabilities in the Trade from London and elsewhere, and among those who visited THE BIOSCOPE stand were Miss T. Turner, "Jean," and Mr. L. Trimble (Turner Film Company), Mr. Cecil Hepworth, Mr. E. J. Jennings

systems adopted by the National Cash Register Company for the welfare of their employees was illustrated by still and moving pictures, and appreciatively listened to.

Wednesday was the people's day, and the general public and the Trade turned out in their hundreds to do honour to Miss Florence Turner, who was accompanied by Mr. L. Trimble and "Jean." In the afternoon a reception was held, when Mr. Trimble and Miss Turner delivered addresses of thanks, and "Jean" was put through a demonstration of how she "acts" for the pictures. The function was repeated in the evening, when the crowd was even more dense, and Miss Turner's fingers must have ached with signing souvenir post cards and autograph books. The presentation of a handsome bouquet and hearty cheers brought the reception to a close, but hundreds waited outside the building and gave Miss Turner a real Scotch send-off as she drove away in her car.

A great attraction during the week was the Cinema Actors' Competition, for which about 150 competitors came forward. The judges had great difficulty in reducing the number for the semi-final and final trials, but by Thursday evening the list of competitors was reduced to four. To enable a just decision to be arrived at, the bench of judges was augmented by the addition of Miss Turner, Mr. Hepworth, Mr. Trimble, and Mr. Tom Powers, and even with these eminent adjudicators the task was



MISS TURNER, MR. TRIMBLE, AND "JEAN" AT
"THE BIOSCOPE" STAND.

not an easy one. The final awards, however, gave much satisfaction, and were as follow:—

1st, Gold Medal.—Miss Dorothy Rowan, 19, Blythwood Drive, Glasgow. 2nd, Silver Medal.—Miss Leoni, Hengler's Circus, Glasgow. 3rd, Bronze Medal.—Mr. Lamont A. Coutts, Ravenshaw, Helensburgh. 4th, Award of Merit.—Mr. D. Graham, Bearsden, Glasgow.

Miss Rowan, who is well known in the city as an amateur of no mean ability, gave an excellent interpretation of the test.

At the close of the competition the awards were handed to the successful competitors by Miss Florence Turner, who congratulated the winners on their success.

The Operator's Competition also brought out a good number of entrants, and all who competed proved themselves most able and competent mechanicians. The awards were as follow:—

1st, Gold Medal.—Mr. William Marsh, Cinema House, Renfield Street, Glasgow. 2nd, Silver Medal.—Mr. S. Valios, Theatre de Luxe, Sauchiehall Street, Glasgow. 3rd, Bronze Medal.—Mr. Peter Mattocks, Electric Theatre, Rutherglen.

Awards of Merit.—Mr. James Bradley, 98, North Park Street, Glasgow; Mr. V. Bond, Picture Theatre, Brougham Street; Mr. Robert Dunlop, Dummerline; Mr. J. Thorburn, La Scala, Glasgow.

An Operators' Competition was also held in which the entrants were confined to the employees of the B.B. Picture Theatres. The prize was a gold medal, and the judge Mr. Walter Draper (Messrs. Fairlie and Co.). In this, the work of the operators was of such a uniform excellence that the adjudicator was unable to class any one as better than the other, and the prize was not awarded.

The Pianists' Competition awards were as follow:—

1st, Gold Medal.—Mr. James Macarthur, Argyle Electric, Glasgow. 2nd, Silver Medal.—Miss Theresa Lindsay, Melrose. 3rd, Bronze Medal.—Mr. M. Swalf, Eglinton Electreum, Glasgow. Award of Merit.—Mr. James Hamilton, Electric Theatre, Rutherglen.

On Thursday, the Exhibition was honoured by a

visit from Signor Lenghi-Celini, the eminent Italian tenor, who came at the invitation of Mr. Gaydon of the Stentorphone Syndicate, to hear some records of his making, reproduced on that instrument. Signor Celini expressed himself as delighted with the reproductions, and, as a proof of his appreciation, selected several records, including "Cujus Animon," "Cielo-e-mar," and "Spirito Gentil," and adhibited his autograph to them.

During the Trade hours, many of the principal London firms submitted several of their exclusives and other pictures for the benefit of the exhibitors present. Among these were The Universal Film Company, Limited, represented by Mr. A. C. Bliss, who screened "Silas O. Pinch, Sensationalist," and "The Dancer in Darkness," in addition to "The Secret of the River" (Spanglian), "How Nobby Won the Cup" (Ecko), "His Majesty the Baby" (Big 5), "The Tattooed Arm" (Heron), and "Who Shall Judge?" (Imperator). Mr. Bliss, whose stand was one of the most conspicuous in the Exhibition was more than satisfied with his visit to Scotland, and with the business done at the Exhibition, which will result in many of this thoroughly up-to-date firm's films being shown in the principal Scottish halls in the near future.

The Central Feature and Exclusive Company, London, who were represented by their Scottish manager, Mr. Double, who was assisted during the last week by Mr. G. S. Mott, managing director, made a special show of "Suzanne Comes to Stay" and "Our Torpedo," both of the famous Suzanne Grande series. Other pictures shown were "Who Shall Judge?" for which the Central have secured the sole rights for Scotland from the Universal Company, and "The Black Triangle," a Continental film of great power, which attracted much notice from exhibitors, and was considered one of the best pictures shown.

The G.C.A. were represented by Mr. Lane, who did good business with "Parsifal," "Betrothed," and "George Formby," a trio of films in which the ex-



hibitor saw great possibilities. "The Vice," "The Collar Stud" and "Her Haunted Life" were also screened and more than favourably received.

Messrs. Pathé Frères made an exclusive show of educational films which were witnessed not only by exhibitors, but by many classes from the various schools in Glasgow and district. The subjects included the following: "The Squirrel," "Glimpses of Little-known Submarine Life," "Brick-Making in Madagascar," "Rope-Making in Manila," "The Leech," "Half-an-Hour Among Salt Water Fishes,"

PRE-EMINENT.

The history of electric-lamp making—the progress—the striking inventions—the surmounting of almost insuperable difficulties—is a veritable romance of science. Mazda has always been clearly identified with this progress—nay, more, Mazda is responsible for the greatest advances and the most far-reaching improvements of recent years. The Mazda Drawn Wire Electric Lamps sold to-day are the embodiment of the world's greatest scientific skill and the largest lamp-manufacturing experience, and Mazda is reaping its inevitable reward—it is the most extensively used metal filament lamp in the world.

Unsurpassed for Economy, Brilliancy, and Durability. Obtainable at Reduced Prices from Electrical Contractors, Ironmongers and Stores.

JUST ARRIVED.

THE SAKURASHIMA VOLCANO DISASTER.

Released Monday April 6th.

Length 556 ft.

A wonderful impressive film depicting the great disaster which befel the Japanese inhabitants of the island of Sakurashima.

STREAMS OF MOLTEN LAVA.

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etc., etc. The Scotch exhibitor is a keen believer in educational films, and many of those shown are sure to be included in any educational series contemplated for the future.

The B.B. Pictures stand and projecting theatre were in charge of Mr. Lawton, while the managing director, Mr. J. J. Bennell, was also in attendance daily. In the theatre, the pictures shown to the Trade included "The Vicar of Wakefield," "Madame Satan," and "Asta Nielsen, Suffragette." Pictures shown to the general public included selections from the programmes at present being projected in the company's various halls throughout Scotland. The business done with the Trade was most satisfactory, and the B.B. have no reason to complain of the reception accorded their productions.

Scottish Film Service (Mr. Arthur Vivian, assisted by Mr. James Waite) showed the Selsior Dancing Films, which achieved great popularity and resulted in many bookings.

The British Oil Company, of Albert Street, Town head, Glasgow, are making a strong bid for the

Cinema Trade in oils, cleaning materials, etc. The firm's speciality is the Britolco liquid antiseptic soap,

a special preparation which cleanses and disinfects at one operation, and is specially suited for use in cinemas, theatres, etc., and is already used in many halls with most satisfactory results. The firm also supplies oil for every purpose, and their products are in every way excellent. Many exhibitors have had samples (sent free), and their testimonials bear out all that is claimed for the materials.



When the Exhibition closed to the public on Saturday night, the exhibitors met in the Conference hall to do honour to Mr. Phillips, who had been a guide, philosopher and friend to all during the run of the Exhibition. Mr. Vivian presided, and after explaining the object of the meeting called on Mr. Tom Power, who presented Mr. Phillips with a substantial purse on Mr. Phillips feelingly re-

plied.

NORWICH NOTES.

(BY OUR OWN CORRESPONDENT.)

Generally speaking, good business has been done at all the Norwich halls of late, and managers have every reason to be satisfied with the result of their efforts to provide attractive programmes. The chief topic in picture theatre circles is the recent decision of the magistrates, reported in last week's issue, prohibiting standing in gangways, and much speculation is indulged in as to what its ultimate effect will be. Commenting at some length on the matter, a contributor to the principal local daily paper says that the general body of citizens will no doubt agree that in the interests of public safety all gangways and passages should be kept clear, and at the same time he pays a neat compliment to the satisfactory manner in which all our local halls are conducted. The case has certainly accentuated the need for concerted action on the part of the exhibitors to protect their own interests, and it is sincerely hoped that, as a result of the affair, something will be done with a view to establishing a branch of the Exhibitors' Association for Norfolk.

Several interesting items have to be recorded this week. A very cordial welcome was extended to Mr. E. J. Protheroe on his return to the management of the Haymarket Picture House, after an absence of about six months, and it is quite like old times to see him again controlling the executive. The front of the hall has been equipped with an

extensive scheme of illumination, which imparts a very beautiful and dazzling effect. Mr. Protheroe is continuing the policy of his predecessor, Mr. Tom Taylor, in providing wholly an exclusive programme, and is this week attracting large audiences with "Seven Months' Big Game Hunting" as his chief film. The performance, however, is now continuous, from 3 till 10.30.

The Prince of Wales' Palace has been acquired from Mr. J. Bartlett by the Prince of Wales' Road Cinema Company, Limited, who have engaged the services of Mr. G. F. Howes as manager. Mr. Howes has had an interesting experience with various picture theatres throughout the Eastern Counties, and has many ideas for increasing the success of this hall. The pictures shown here are essentially of a powerful nature; the programme this week includes "Wings of Death" and "A Good Little Devil." Mr. Howes has secured the Wells-Blake film for next week.

The big features secured by Mr. G. F. Allen, of the New Electric Theatre, continue to pull excellent business, and the resources of the hall are often taxed to the utmost to provide accommodation for all who seek admission; in spite of the fact that the hall will seat 1,000 people. "The House of Temperley" and "Children of Destiny" have proved very popular films here recently.

"THE BIOSCOPE" PARLIAMENT.

Readers are invited to express their Opinions upon any subject of General Interest.

Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication, but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

"WHAT THE PUBLIC WANTS."

To the Editor of THE BIOSCOPE.

SIR,—It is all very well for your ingenuous correspondent of last week, "Junius," to write in a high and lofty, but entirely theoretical, manner about "art in the film." He, in common with a good many other people, seems to forget that the picture theatre industry is a *business*, and not merely a spare time amusement. Business being business, the only standard by which a film can be judged is its commercial value.

The exhibitor is not altogether a fool, nor willfully a "Philistine" (as "Junius" no doubt likes to regard him), and, in nine cases out of ten, when he turns down a film as being "too artistic," his judgment is perfectly sound. It would, of course, be a very delightful world if we could all indulge our artistic fancies regardless of any solid mercenary considerations; but, unfortunately, it is the public's taste that we have to consider, and not our own caprices. The exhibitor who kept a good thing from his public out of wanton spite would be quite as blameworthy as the exhibitor who forced upon his public a so-called "artistic" thing it did not want. But there are few exhibitors who are such bad business men as to commit either of these follies.

No, if "Junius" is concerned about the nature of the fare provided for the public's consumption, let him go forth bareheaded to the street corners and tackle the *public* upon the point—not bullyrag the unfortunate exhibitor, who is quite innocent of any desire, save to cater for his audiences in the manner which is most satisfactory to them. Speaking quite personally, I do not think that the average picture theatre programmes are by any means so bad as "Junius" and his kind would have us believe them. Of course, everything depends upon what one means by the term "artistic." If "Junius" considers that the public ought to prefer suggestive farces, joy-squashing tragedies, and morbid melodramas to healthy and stimulating stories of normal men and women, then, I grant, he may have some cause to complain. And I am thankful to believe that the cause is not likely to be removed.—Yours, etc.,

SHOWMAN.

Kennington, S.E.

March 3, 1914.

EXCLUSIVE RIGHTS.

To the Editor of THE BIOSCOPE.

SIR,—Being a regular reader of your valuable paper, and although I am so many miles from home, I should like to air a grievance. Seeing that showmen are still in doubt as to the actual meaning of the words "exclusive rights," I must tell you what happens here in the Far East. Certain showmen (travelling) buy exclusive rights for a certain territory, and after the film has been screened in the territory for which rights have been bought, it has been travelled and shown over other territories for which exclusive rights have not been obtained. May I mention a case which concerns myself? We are buying exclusive rights of various films for our particular territory; to our amazement and disgust the film for which we have rights is being shown simultaneously by opposition houses, which surely proves that exclusive rights, if such is the way they are arranged, are not worth the paper on which they are given.

I have always been under the impression that exclusive rights for a certain territory meant rights for one only. How, then, do you account for exclusive rights being given to one person, and another being allowed to infringe on your rights? I think it is time that film makers and agents gave this matter their special attention.—Yours, etc.,

THE PALLADIUM THEATRE
(Alec Ross, Business Manager).

Orchard Road,
Singapore.

February 5, 1914.

[We have pleasure in publishing the above, but at the same time we must point out that here in England the exhibitor has no difficulty with "exclusive rights," which if conferred for a certain territory, are always maintained.—Ed. BIOSCOPE.]

A "FAMOUS PLAYERS" FEATURE.

We have received the news that United Kingdom rights of the Famous Players Company's production of "A Lady of Quality" has been secured by the World's Exclusive Film, Limited, London. All applications for concessions on this fine play, which features Miss Cecilia Loftus, must now be addressed to this firm.

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BIRMINGHAM NEWS AND NOTES.

(BY OUR OWN CORRESPONDENT.)

Both the renters and exhibitors here are experiencing a particularly brisk time as far as business is concerned. The central and suburban halls have been packing their houses—and as far as the renters are concerned—despite the fact that their ranks have been considerably augmented of late, I find everyone doing as much business as heretofore; if anything, there is an increase. I understand that the application for Sunday opening is to be made shortly, when a special hearing is anticipated.

Some exceptionally good programmes have recently been screened by different picture houses, and in speaking of good programmes, I must not omit to mention the New Street Picture House, where Mr. Yeulett screened "David Garrick" (Sir Charles Wyndham) for the whole week commencing February 16th, to continually packed houses. Mr. Martin Duncan's lectures accompany two series of films, "The Wonders of the Deep" and "Insect Life" were exceedingly interesting and instructive. The former series were extremely well received, and a hearty round of applause rewarded the lecturer's efforts.—The value of local topicals was evidenced some time ago at the Masonic Hall, when Mr. Bradbury screened a film showing the Colmore Cup Reliability Trials and did record business on it. The motor industry in this town is very large, and Mr. Bradbury made a wise move in catering for the interests of such a big proportion of people in the town.

Running out to the Dudley Road Picture House, I found Mr. George Devey screening a good all round programme, accompanied by suitable music. The hall itself is well lighted and cosy—there is a good rake on the floor, and the projection, for which a Gaumont machine is responsible, is at once clear and steady. There is accommodation for 500, and a matinee performance is given every day at 3. Taking a peep at Mr. Devey's future bookings, I found that "Silver Blaze" is billed for the first part of this week, to be followed by that successful film, "When the Earth Trembled," on Thursday. "Moths," "In the Hands of London Crooks" and "Tannhauser" are only a few of the future stars which are secured by the management.

Along the Coventry Road I paid a call at the Small Heath Picture Palace, where Mr. L. J. Harrison is deputy manager for Mr. Spary, who is *pro tem.* running the Picture Playhouse, Erdington. "The Anarchist" and "The Great Dock Catastrophe" achieved a great success. Mr. Harrison informed me that he had "An Hour Before Dawn" booked up for a future date. Continuous performances are run here from 2.30 daily, and in addition to a special matinee for children on Saturday, the management have provided a five o'clock children's performance on Tuesdays.

Breaking off across country I looked in to see Mr. Purnell at the Green Lanes Picture House, where an excellent all-round programme was showing. "The Pathé Gazette" followed by their popular cartoons, was highly appreciated by patrons. Mr.

Purnell has succeeded in securing for his hall a distinctive and high tone, which makes itself felt in everything associated with the theatre, from the carefully selected programmes to the efficiency of the staff, not to mention the excellent orchestra which Mr. G. F. Smith conducts so ably. "The Harper Mystery" and "Not Guilty" are two future stars.

Before returning to town I ran across to see Mr. Adie, at the Elite, Bordesley Green, where several good turns, together with star pictures, completed an excellent programme. A packed house revealed the excellent state of business. Two houses are run nightly, with the usual matinee on Saturday for children. Popular prices are 3d., 4d. and 6d., children half-price.

The "British Army" film which was showing at the New Street Picture House last week from 9 a.m. daily, drew phenomenal crowds to this popular house. The first part of the film was screened Monday, Tuesday and Wednesday, the latter part being shown for the rest of the week. A large queue was in evidence most of the day.

Mr. Bradbury, at the Masonic Hall, had an excellent week's business with "A Cigarette Maker's Romance," which, as I had before mentioned, he had booked for a return visit.

The Union Jack Film Company is shortly taking over new and larger premises in buildings adjacent the King's Hall, Corporation Street.—A successful Trade show of the "Messiah," was given by the Alerta Film Company on the 24th ult., at the King's Hall, Corporation Street.

Mr. Mitchell, of the Ideal Film Company, is experiencing such a decided increase in his business that it has been found necessary both to increase the staff and to fit up a showroom on the premises, where "Ideal" exclusives will, in future, be screened regularly. During a recent visit to the Potteries, when Mr. Mitchell gave a Trade show of some of his exclusives, including "Joan of Arc," "Money Gods," "The Princess Dilemma," I understand that these were very successfully booked up.

Mr. George Devey, of the Dudley Road Picture House, featured a splendid programme last week when such stars as "The Silver Skull," "The Vicar of Wakefield" and "The Black Mask" were included in one programme. The latter part of the week saw that popular money-getter, "When the Earth Trembled," as the star picture.

Taking a little tour of the Smethwick District, I commenced by visiting Mr. Granger, of the Cape Hill Electric Theatre, whom I found screening a first-rate programme, including "Captain Kidd" as the star picture, to a well packed house. "A Modern Girl" and "In the Coils of a Python" were successful features in the latter part of the week. The projection here is clear and steady, and there is comfortable accommodation provided for some 800 people.

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THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

A Lady of Quality.

If the Famous Players have it in their mind to prove to us their versatility, they have certainly achieved that object, having thoroughly demonstrated their ability to deal in the most satisfactory fashion with plays of every period from ancient Roman to modern American, and of every character from merry farce to grand tragedy. Personally, we must still confess to a preference, on the whole, for their modern productions, but this certainly does not mean that their other works are of negligible value. And one could desire no better evidence of this latter fact than that which is provided by their latest pic-

acted, and partly to the beauty of its setting. The infinite pains invariably taken by the Famous Players Company with their interior scenes make these latter among the finest yet seen on the screen. There is an air of solidity about them, and a perfection of detail upon which it would be impossible to improve. Such natural backgrounds as are wanted are also selected with equal care.

The acting of the film is admirable throughout the long cast. The name of Miss Loftus will in itself be a sufficient attraction to many people, and indeed it must inevitably be of interest to everybody to see this clever and popular actress



ture, an adaptation of the well-known novel by Frances Hodgson Burnett, "A Lady of Quality," with Cecilia Loftus, the popular actress, in the title role.

"A Lady of Quality" is a stirring and ingenious romantic drama, which is full of unusual and effective situations. It is primarily a love story, but it also contains other themes, which are cunningly woven into the main plot, and which thus render the whole a shapely and consistently interesting play. Although it is not, perhaps, an ideal story for interpretation by the cinematograph, it nevertheless makes an exceedingly delightful film as here presented, thanks partly to the admirable manner in which it is

upon the screen. Although her art is, on the whole, more suitable for the ordinary stage than for the cinematograph—one misses her voice a good deal—she nevertheless acquits herself most capably as a "picture artiste," and grasps the demands of the camera with quite wonderful instinct. She acts with dashing vigour, with sincerity, and at times with fine dramatic intensity. In fact, of its kind, it would be difficult to desire a better performance than that which she gives as the heroine of this play. The gentlemen of the piece are all such accomplished artistes that it is difficult to choose favourites. A particularly delightful character study is given by the actor who plays Sir Geoffrey, whilst that

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very practised player, Mr. House Peters, is a striking and romantic figure as the Duke of Osmonde.

In our opinion, the chief fault in the film is a lack at times of sufficient clearness in its story. To those who are familiar with the original novel—and to our regret we must confess that we are not among their number—it is doubtless perfectly comprehensible throughout, but for people like ourselves, who depend solely upon the screen for enlightenment, the plot is not always as perfectly easy to follow as it ought to be. It is by no means unintelligible, that is to say, but at moments, especially towards the close, one has to keep one's mind so closely upon the facts of the story that one is inclined to lose some of its dramatic significance. This is by no means an uncommon failing in adaptations, and it may quickly be remedied by the addition of a few lucidly worded sub-titles, when all will be clear as day. Talking of sub-titles, by the way, why is it that film characters continue to sign even their most intimate epistles with their full titles?

Altogether, we consider "A Lady of Quality" to be a very delightful entertainment, which should alternately charm and stir all who see it. It is, as we have said, a play of an unusual class where films are concerned, and its plot is refreshingly original. It should enjoy much success. (Famous Players Film Company. Four reels.)

Hook and Hand.

Here is another of those sensational detective melodramas which the Blaché Company have already shown themselves able to manu-



facture with the utmost skill. Detailed criticism is uncalled for with a story of this nature which has no pretence of possibility, and which aims solely at providing the biggest number of thrills in the shortest space of time. This latter object is admirably achieved, with the

result that "Hook and Hand" is as excellent a film of its kind as we remember. It is cleverly acted by a company of vigorous players, each of whom understands to the full the art of extracting every ounce of effect from a favourable situation, and it is splendidly staged with that careful regard for solidity and realism, even in the most difficult studio scenes, that has characterised the earlier works of the Blaché Company. We will not attempt any analysis of the plot—it is sufficient that the latter gives opportunities for all kinds of exciting adventures, and that it is also by no means without incidental originalities. There is a somewhat gruesome moment in one of the hospital scenes during a *post mortem* examination, which might prove trying to the nerves of some audiences, but otherwise the film is of an entirely healthy nature. The immensely effective fire scene towards the end is rather notable, by the way, in that it appears to have been taken by night, or, at any rate, with no other illuminant save that which is provided naturally by the conflagration. "Hook and Hand" is just the sort of thing that is wanted by a large number of audiences, and it should prove extremely successful. (Blaché Feature Film. R. Prieur and Co., Limited).

Carnival at Nice.

The glow and glitter of the multi-coloured pageant held annually at Nice have offered exceptional opportunities to the Kinemacolor photographer before, and this year both carnival makers and operator seem to have surpassed themselves, with the result that the cinematographic record of the latest of these festivals is perhaps even finer than any of its predecessors. No film could demonstrate more fully than does this picture of the Nice Carnival the wonderful perfection with which natural colours can now be reproduced by means of the Kinemacolor process. The hues of this gay procession are kaleidoscopic in their endless variety and rapid change, and yet each subtle difference of tone is faithfully realised for us on the screen. The picture is as steady and as clear as any monochrome film, but in place of the drab unreality of black and white, we have every brilliant colour of nature reproduced with such absolute accuracy that it is difficult to believe we are not gazing upon the original scene. Having once seen Kinemacolor, it is difficult to return to the monotony of the ordinary film without a keen sense of the latter's great and ever-present deficiency. And, with such a subject as this gorgeous carnival, there is, of course, absolutely no comparison between the two methods of reproduction. "They are further divorced than the proverbial chalk and cheese! (Kinemacolor film. Length 1,020 ft.)



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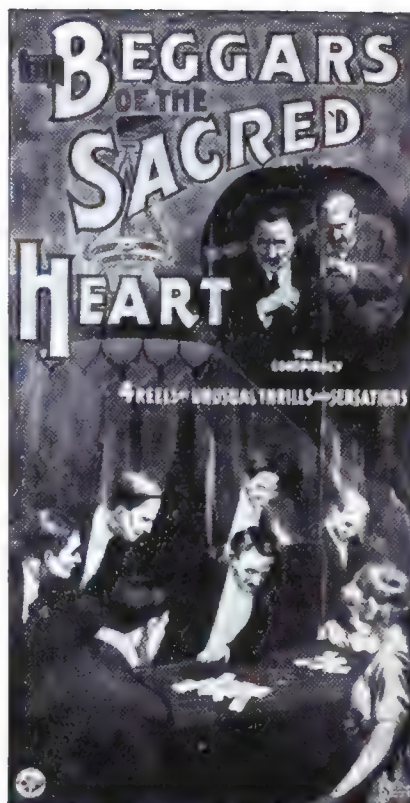
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TELEGRAMS—"KALUBIO, OX, LONDON."

The Secret of the Sea.

This fine dramatic detective play, full of excitement and adventure, opens with some idyllic love scenes which are perfect specimens of photographic art, the peaceful beauty of old Italian gardens giving no hint of the story of crime and intrigue in which the young lovers are speedily involved. Daffair, a young detective, has captured the affections of Grace Roberts, who lives at the Villa Fiorita, and we witness their meetings by moonlight; while during the day Daffair is busy trying to trace the author of a daring robbery from the mansion of Mr. Rimbandi, a wealthy financier, who is spending money lavishly for the entertainment of Mrs. Ferranti, a fashionable and popular member of society. Daffair uses an intelli-

flight. A letter from Grace gives him a clue, and by extraordinary measures he is able to overtake the steamer in which Mrs. Ferranti is leaving the country. A dramatic scene follows, in which Daffair, disguised as a sailor, endeavours to arrest Mrs. Ferranti, but she, realising that her career of crime is ended, leaps from the side of the vessel. Daffair's mission fails, but the criminal gang is broken up, and Grace is eventually consoled for the grief caused by her mother's wrongdoing.

The sensations are very cleverly introduced and worked in a manner which is perfectly convincing. Daffair's adventure in the cave and his escape from the subterranean prison are highly sensational and very effective in execution. The scenes with Mrs. Ferranti are



gent dog which gets on the track of the criminals, and by this means his suspicions are directed to no other than Mrs. Ferranti. He follows her in a rowing boat to a cave on the coast, and finds her with a gang of associates dividing the spoil of many robberies. Daffair attempts to trap the gang, but after an exciting episode in a motor boat, he is thrown into the water and barely escapes with his life. He loses sight of Mrs. Ferranti, but a few days after is horrified to see her arrive at the Villa Fiorita, and to learn that she is Grace's mother. He calls the next day anxious to do his duty without causing scandal to Grace, but Mrs. Ferranti is prepared for such unwelcome visitors, and Daffair is overpowered and placed in an underground dungeon into which a trap door admits a strong volume of water. The detective is saved from death by the collapse of the wall, and, carried out into the river, he is rescued by fishermen and returns home to find that his intended victim has sought safety in

strongly dramatic, while the photography could not be excelled, and the rocky coast scenes, and those in the gardens of the villa are of unusual beauty. As a sensational drama it is much above the average. (Itala film. Globe Film Company, Limited. Released February 23rd. Length 2,670 ft.)

Love the Victor.

This thrilling sensational film is founded on a novel by Charles Darlington, and contains many situations of powerful interest and undoubted originality of invention. Meyer, the confidential secretary of a banker named Harrison, has become deeply involved by his private speculations, and can only meet his debts by converting the funds of the bank to his own use. He realises that he is suspected by Harrison's wife, and determines to undermine her influence with her husband by causing him to suspect her fidelity. He is able to accomplish this by means of a confederate, Nicol.

who provides him with a drug which he administers to Mrs. Harrison, and under the influence of which she is seen in circumstances which rouse the jealousy of her husband. Though Meyer's plot is successful for a time his treachery is later on discovered, and being disgraced and dismissed from his position, seeks to revenge himself on Harrison by letting loose some lions in his park. The lions, however, turn on Meyer himself, and seeking refuge in the house, he meets his death in a fire which is caused by an overturned lamp.

This is but a bare outline of a story which is amplified by many interesting and beautifully staged episodes. The early portion treats of

the financial career of Mrs. Harrison's father with whom Meyer was first employed, and though not essential to the main theme it provides much interesting matter, and is by no means of the nature of unnecessary padding. Some picturesque scenes take place in a Chinese opium den, and the final scene by which he meets his death, though almost reaching the verge of improbability is certainly intensely exciting in its execution, and provides a distinctly original thrill. The acting is excellent, and with a splendid stage setting which sets it off to advantage, it helps to the success of an interesting drama. (Feature Supply Company, Limited).

FORTHCOMING RELEASES AND WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

AMERICAN COMPANY.

THE LOST TREASURE.—A strong melodrama, replete with thrilling incidents of Western life, and of a sustained interest throughout. (2,000 ft. April 23rd.)

FORTHCOMING RELEASES.

Title.	Des.	Length	Released
The Son of Thomas Gray.....	D	952	Mar. 2
True Western Hearts.....	W.D	981	— 19
Calamity Anne in Society.....	W.F	954	— 23
A Blow Out at Santa Banana.....	W.F	1056	— 26
The Hermit.....	D	2000	Apl. 2
Bess, the Outcast.....	D	934	— 6
Destinies Fulfilled.....	D	2723	— 9
The Money Lender.....	D	990	— 13
Fooing Uncle.....	Com	940	— 13
The "Pote Lariat" of the "Flying A"	D	992	— 16
Sally's Elopement.....	C	992	— 20
The Dream Child.....	D	2015	— 30
The Carbon Copy.....	D	1000	— 4
Pursuer Pursued.....	D	996	Mar 4

CINES COMPANY.

THE ALTERED NOTE.—A tragic story, adapted from Tolstoy's famous novel. Many fine scenes of Russian peasant life, and a sequence of splendid situations, the outcome of a freak on the part of students, are seen. The work of the master novelist is splendidly realised. (2,000 ft. April 9th.)

Title.	Des.	Length	Released
Out of the Ruins.....	D	839	Mar 5
Bidoni in Medieval Times.....	Com	785	— 9
A Toreador's Romance.....	D	1670	— 12
Angel of Peace.....	D	773	— 16
Love is Blind.....	D	2120	— 16
The Judge of Instruction.....	D	2410	— 23
Corsican Hate.....	D	817	— 26
Bidoni's Good Heart.....	Com	708	— 30
A Sea Drama.....	D	557	— 30
A Wife's Devotion.....	D	2059	Apl. 2
The Fair Dolores.....	D	700	— 6
Bidoni and the Negress.....	Com	357	— 9
The Altered Note.....	D	2000	— 9
The Golden Beetle.....	D	3 reels	— 27

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THE FILM SENSATION.—A fine story, very exciting from start to finish, showing the love tragedy of a film artiste. Quality and acting tip-top. (1,970 ft. April 9th.)

Title.	Des.	Length	Released
The Bugle Call.....	D	975	Mar. 9
Home, Sweet, Home.....	D	2590	— 19
Haafnet Salmon Fishing.....	E	290	— 19
For the Honour of the Tribe.....	D	1010	— 30
On the Firing Line.....	D	1000	Apl. 6
By the Sad Sea Waves.....	C	530	— 9
The Child's Heroism.....	D	2275	— —
The Pink Slipper.....	Cdy	—	— —

DAVISON'S FILM AGENCY.

THE SORROWS OF SELINA.—Selina, the Suffragette housemaid, has a marvellous dream, in which she rescues Miss Swankfirst from forcible feeding, and weds the Sultan of Bagdad. The awakening is painful in the extreme. (636 ft. April 30th.)

Title.	Des.	Length	Released
A Little Child Shall Lead Them.....	D	2400	Mar. 16
When the Hurricanes Took Up			
Farming.....	C	592	— 26
Pearls and Patience.....	D	2314	— 30
Holland, No. 4.....	S	314	— 30
Tango Mad.....	Com	500	Apl 2
Address Unknown.....	D	2858	— 6
Silk Worm Culture.....	E	839	— 6
Retribution.....	D	501	— 9
Mike Murphy's Dream of Love and			
Riches.....	C	613	— 13
A Suburban Pal.....	C	1101	— 16
The Master Crook: No. 2.....	D	2559	— 20
Money for Nothing.....	C	516	— 23

THOS. A. EDISON, LTD.

THE WITNESS TO THE WILL.—An exceptionally powerful two-reel release. (2,080 ft. April 27th.)

Title.	Des.	Length	Released
The Haunted Bedroom.....	D	1000	Mar. 19
Falling in Love with Inez.....	Com	750	— 26
On the Great Steel Beam.....	Dr	1000	— 26
And an Angel Came (Special Easter			
Release).....	Symb.D	920	Apl. 6
Jerusalem and the Holy Land.....	Sc	1000	— 9
Mary's New Hat.....	Com	600	— 9
A Night at the Inn.....	D	970	— 9
Andy Series (No. 1: Andy Gets a Job)			
.....	C	1000	— 13
United in Danger.....	D	1000	— 16
The Janitor's Flirtation.....	Com	610	— 20
The Uncanny Mr. Gumble.....	Com	1030	— 23
African Sea Birds.....	Ed	400	— 23
The Message of the Sun Dial.....	D	1020	— 23



BERLIN,
POTSDAMERSTRASSE 45
TEL. LUETZOW 3894.

I, the undersigned, Nikolay Krassowsky, late chief of the secret police of Kieff hereby certify that the cinematographic drama

THE MYSTERY OF THE BEILIS - CASE"

(The real murderers of Justohinsky)

was composed by me (with the assistance of the journalist Brasul - Brushkowsky) and executed under my supervision and is founded on the facts which I discovered in my official investigation of this mysterious case of murder.

And I further certify that the entire contents of this drama and all details in the course of its scenes are true to life and the real events, as I myself and other witnesses have stated them upon our oath before Court in the Beilis-trial.

In witness thereof my hand,

Berlin, this 15th day of December 1913

Nicolay Krassowsky

Николай Александрович Красович

Nachstehende in Zürich gedruckte willkürliche, nicht
 vom Verfasser der Uebersetzung und Herausgeber Ernst
 des Heeren's geprüfungen, zum theil gar ausserordentlich
 und Heeren zu gut sein beyzutheilen ist.

Zürich, den 11. September 1848.

2nd St. Petersburg 1918

Bonhard Meisner

Unterschrift des Notars

Sefer-Big, bag 600-1000

17. September 1913

1947-1948

Amorpha N.

Nr. 518. *Rechnung*
 nach der Gel. D. f. Met. u. d. Pr. Gr. M. Gef. v. 25. 2. 1910.
 Wert: M. 3000.

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Pr. Ger.-Geb. §§ 55, 56

2. " " " " (§ 70 Z.O.)

3. €

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2. *Chlorophyll*

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THE ONLY AUTHENTIC FILM
OF
THE MYSTERY
OF THE
BEILIS CASE.

OR

For "The Crime of Another"

IS THAT PRODUCED BY

NICKOLAY KRASSOWSKY

(Late Chief of the Secret Police at Kieff).

A PRODUCTION



WHICH, APART FROM ITS TOPICAL INTEREST,
IS **OF THRILLING INCIDENTS.**
FULL **HEART-PULSATING SITUATIONS.**
HUMAN PATHOS and DEVOTION

Quality and Photography Perfect.

READ the OFFICIAL Russian Certificate on Opposite page.

And Apply for Terms to the Sole Controllers—

THE CAPITOL FILM CO.,

Telephone—
Gerrard 4818.

7, RUPERT COURT, WARDOUR ST., LONDON, W.

Telegrams—
"Filmcapit, London."

Mr. EXHIBITOR—Have you Booked this yet?
"THE MASTER CRIMINAL"

(From the French of HONORE DE BALZAC.)

Produced by the ECLAIR COMPANY. of Paris



Trade Show at the Palladium, Brighton, on Tuesday, March 10, 1914, at 11 o'clock.

(By the courtesy of J. L. CROWN, Esq.)

APPLY FOR DATES TO—

THE KINEMA EXCLUSIVE Co., 30, Gerrard Street, W.

Wires—Kinexcluco, Westrand, London.

ECLAIR COMPANY.

THE IRONMONGER'S DAUGHTER.—Artistic coloured feature of life in Algeria, and a fine drama. (1,940 ft. April 20th.)

Title.	Des.	Length	Released
Jack, the Wolf.....	D	1942	Mar. 19
Steel	D	1960	— 23
Between Two Stools.....	C	1008	— 23
Josette, My Wife.....	C	1990	— 26
Why Aunt Jane Never Married.....	D	970	— 26
The Blind Man.....	D	2073	— 30
The Witch	D	3025	Apl. 2
The Vampire.....	D	1942	— 6
Old Biskra.....	S	315	— 13
Wild Beast among Wild Beasts.....	D	2105	— 16
The Dying Man's Vengeance.....	D	2810	— 20
Billy, Boy Scout.....	C	630	— 23

CAUMONT.

NINON OF MONTMARTRE.—A beautifully drawn love story and a real tale of the people. A sequence of heart appeals that will not fail to meet with approval. (2,045 ft. April 2nd.)

Title.	Des.	Length	Released
False Rubies.....	D	1300	Mar. 16
The Torrent of Pau.....	S	425	— 16
The Man Who Smiled.....	D	1950	— 19
The Taming of Marie.....	C	1000	— 19
The Seneschal's Diamond.....	D	1590	— 23
Simple Simon and the Pelican.....	Com	770	— 23
By Taxi to Fortune.....	D	935	— 26
Berthold Schwartz.....	D	1300	— 30
A Good Excuse?.....	C	1095	Apl. 2
A Terrible Alternative.....	D	2000	— 6
A Wife's Treachery.....	D	2280	— 9
At the Hour of Dawn.....	D	2090	— 13

KINETO, LIMITED.

THE TANGRAM.—Introduces an ancient Chinese puzzle, the rectilinear pieces of which become animated, and form in the shape of Mr. Lloyd George, and other well-known characters, finally performing a complete Chinese love story. (370 ft. April 13th.)

Title.	Des.	Length	Released
The Timber Industry of British Columbia.....	S	520	Mar. 19
Life on a Ranch.....	Top	410	— 26
Vancouver, B.C.....	T	355	— 23
The Historic Borderland.....	D	380	— 3
American Cavalry Evolutions.....	E	340	Apl. 2
Prince Charlie and Lochiel's Country and the Western Highlands.....	T	310	— 6
All's Fair in Love.....	C	700	— 9
Views in and Around Victoria, B.C.....	T	330	— 16

LUBIN.

TREASURES ON EARTH.—A magnificent two-reel drama of a miser who forsook friends and happiness for wealth. The film introduces some really wonderful fire scenes of a burning oil plant. A most dramatic and heart stirring story. (2,086 ft. April 20th.)

Title.	Des.	Length	Released
The Doctor's Romance.....	D	1037	Mar. 19
The Parasite.....	D	3051	— 23
The Child of a Smuggler.....	D	1033	— 23
The Circle's End.....	D	1035	— 26
The Hazard of Youth.....	D	1030	— 26
A Question of Right.....	D	2036	— 30
The Waif of the Desert.....	D	2050	Apl. 2
Between Two Fires.....	D	2028	— 6
Through Flaming Paths.....	D	1038	— 9
The Man from the West.....	D	2005	— 13
The Pale of Prejudice.....	D	1056	— 16
Treasures on Earth.....	D	2086	— 20
Her Wayward Son.....	D	1034	— 23

M.P. SALES AGENCY, LTD.

CHASING THE SMUGGLERS.—A Carlyle Blackwell feature, dealing with an officer's thrilling pursuit of a gang of daring opium smugglers. (Two reels. shortly.)

Title.	Des.	Length	Released
Miriam Norward, Detective.....	D	2431	— 16
His Father's House.....	D	1025	— 19
All for Science.....	D	1092	— 26
A Modern Jekyll and Hyde.....	D	1371	Mar. 23
Trapped	D	1998	— 26
Indian Blood.....	D	2060	— 30
Her Husband's Friend.....	D	1952	Apl. 2
The Paleface Brave.....	D	2061	— 6
The Hand Print Mystery.....	D	2060	— 9
The Convict's Story.....	D	1982	— 13
Indian Fate.....	D	1925	— 16
The Shadow of Guilt.....	D	2077	— 20
A Million in Jewels.....	D	2045	— 23
Country Seat War.....	D	2066	— 27

NEW MAJESTIC CO.

TWICKENHAM FERRY.—A beautiful realisation of the world-famous song, enacted amidst most charming scenery, and aptly wedded to the well-known words. (975 ft. April 13th.)

Title.	Des.	Length	Released
The Original Will.....	D	966	Mar. 19
Through the Sluice Gates.....	D	979	— 23
The Buffer.....	C.D	969	— 26
When the Debt is Paid.....	D	1000	— 30
Targets of Fate.....	D	1942	Apl. 2
Led by a Child.....	D	989	— 6
The Colonel's Oath.....	D	975	— 9
Rick's Redemption.....	D	999	— 13
Shoemaker and Doll.....	D	993	— 16
Four \$100 Bills.....	D	989	— 16

NORDISK.

THE PRIDE OF THE CIRCUS.—Undoubtedly one of the finest "thrillers" ever issued by this famous company. The incident of the python and the rope walker is the main situation in a fine romance of the sawdust ring. (2,670 ft. March 30th.)

Title.	Des.	Length	Released
Alone With the Devil.....	D	3210	Mar. 16
The New Cook.....	C	1260	— 16
In the Hour of Temptation.....	D	2545	Apl. 6

PASQUALI FILM CO. (ENGLAND), LTD.

POLIDOR AND THE LIONS.—An unusual combination of excitement and humour. The great little comedian and the Kings of the Forest afford some splendid fun. (676 ft. April 13th.)

Title.	Des.	Length	Released
The Signal of Death.....	D	2750	Apl. 2
Polidor's Absence of Mind.....	Com	580	— 2
Mrs. Polidor's Bonnet.....	Com	540	— 6
For Daddy.....	D	1736	— 9
Polidor as a Dancing Girl.....	Com	623	— 9
Primroses	D	2200	— 13
The Little Warder.....	D	2240	— 16

PHENIX FILM AGENCY.

PIMPLE IN THE GRIP OF THE LAW.—Pimple, in one of his usual breakneck absurdities, showing how he got in the grip of the law, and how he got out. The ingenuity of the master-comic is simply "marvellous." (465 ft. April 20th.)

Title.	Des.	Length	Released
Who Will Marry Martha?.....	C	750	Mar. 16
Lieut. Pimple's Dash for the Pole.....	C	950	— 30
Pimple in the Hands of London Crooks.....	C	820	Apl. 6
The Passing of Black Pete.....	D	880	— 13
Pimple and Galasea.....	C	575	— 13
In the Grip of the Law.....	C	465	— 20

R. PRIEUR & CO., LTD.

HOOK AND HAND.—Another of the powerful features for which the Blache Company have achieved a big reputation. (3,285 ft. April 27th.)

Title.	Des.	Length	Released
A Profitable Exchange.....	Com	835	Apl. 13
Queen of the Mediterranean.....	Sc	270	— 10
Snob's Dream.....	C	728	— 20
The Poisoned Salt.....	D	1215	— 23
The Plan that Failed.....	Com	393	— 23
Volendam.....	Sc	389	— 23
The Mexican Rebellion.....	—	2290	— 20
The Poisoned Salt.....	—	1215	— 23
Mabel's Puzzle.....	—	550	— 27
Absent-minded Snob.....	—	425	— 30

SELIG POLYSCOPE COMPANY.

TOO LATE.—An old-time romance, in which is seen an interweaving of the famous musical personalities of the day gathered at the house of Mendelssohn. A beautiful and tragic story. (2,010 ft. April 16th.)

Title.	Des.	Length	Released
Unto the Third and Fourth Generation.....	D	1985	Apl. 2
Dad's Girls.....	W.D	985	— 2
On the Breast of the Tide.....	D	1000	— 6
Stolen Heart.....	C	1100	— 6
Living Wage.....	D	2130	— 6
Father's Day.....	D	1177	— 6
Captain Ellesmere, V.C.....	D	1036	— 13
Blue Blood and Red.....	D	1103	— 13
Conscience and the Temptress.....	D	1060	— 16
A Message from the Sea.....	D	1043	— 16

THANHOUSER FILMS, LTD.

BABY'S JOY RIDE.—The baby hides herself in father's motor-car as he drives off to work. Her mother becomes frantic, and father, mother and servants rush round trying to find her. It is believed gipsies have taken her. The baby manages to return to her room unobserved, and the parents declare angels must have brought her back. (1,012 ft. April 20th.)

Title.	Des.	Length	Released
Uncle's Namesakes.....	C	1013	Apl. 2
His Father's Wife.....	D	1024	— 2
Amateur Animal Trainer.....	C	1010	— 6
Reinstated.....	D	1015	— 9
His Imaginary Family (Princess).....	D	1012	— 9
Adrift in a Great City.....	D	1008	— 13
Her Love Letters.....	D	1004	— 16
Cupid's Lieutenant (Princess).....	C	1010	— 16
Algy's Awful Auto.....	C	997	— 20
Two Little Dromeos.....	C.D	1014	— 23
Turkey Trot Town.....	C	999	— 23

TRANS-ATLANTIC FILM CO.

RORY OF THE BOGS.—A fine Irish romance of the eighteenth century, featuring Warren Kerrigan, who regains his inheritance after being sentenced to death for the crime of another. (2,520 ft. April 20th.)

Title.	Des.	Length	Released
War of the Cattle Range.....	D	2000	Apl. 2
The Passer-by.....	D	1805	— 2
The White Squaw.....	D	2025	— 6
The Werewolf.....	D	2045	— 9
Night Shadows of New York.....	D	2875	— 9
Red Margaret.....	D	1850	— 13
The Story of David Grieg.....	D	2000	— 16
Thieves and the Cross.....	D	1950	— 16
Love or a Throne.....	D	2015	— 20
The Water War.....	D	1045	— 20
Bloodhounds of the North.....	D	1580	— 23
The God of Gorzah.....	D	2025	— 23

TYLER FILM CO., LTD.

THE FATAL PEARL.—A magnificent "Continental" production, the first scenes of which are laid amidst the gorgeous temples and during festival time in India. A really thrilling drama follows until the pearl is once more placed upon the bosom of its sacred owner. (3,380 ft. April 6th.)

Title.	Des.	Length	Released
The Statue.....	D	2750	Mar. 12
Jack and His Dog Messenger.....	C	695	— 16
Toto's First Adventure.....	C	635	— 23
The Fisher-girl of Skagen.....	D	1820	— 23
How to Become a Champion Boxer.....	S	1130	— 23
A Sister's Hate.....	D	3000	— 30
The Fatal Pearl.....	D	3380	Apl. 6
Ingleton and Its Waterfalls.....	S	360	— 13
A Villainous Transaction.....	D	2750	— 13
Jack Bill, Amateur Detective.....	Com	725	— 13

UNIVERSAL FILM CO., LTD.

A DANCER IN DARKNESS.—One of the finest films ever issued, for the photography has never been attempted before, and the story grips from start to finish. Everyone will talk of it. It is unique. The story is published in the February number of the Strand Magazine. (Length 1,067 ft. Released April 20th.)

Title.	Des.	Length	Released
Secret of the River.....	D	1057	Apl. 2
Who Shall Judge?.....	D	3070	— 6
Bewitched.....	Com	954	— 9
Inquisitive Ike.....	Com	250	— 9
Nobby's Tango Teas.....	Com	596	— 13
It's a Bear.....	Com	793	— 13
Test of Love.....	D	1237	— 13
The Fear of the Hangman (Royal Magazine film).....	Com	1462	— 16
Mate Falcon, the Corsican.....	D	2092	— 16
Coradonga (Spain).....	Sc.	202	— 20
After the Ball Was Over.....	Com	605	— 20

URBAN—ECLIPSE.

THE IRON MAN.—No. 1 of the Barnet Parker series, in which the detective carries out one of the most ingenious plans for effecting his escape, and cleverly captures the criminal and his accomplice. (1,845 ft. April 1st.)

Title.	Des.	Length	Released
Quits.....	D	1595	Mar. 4
Impressions of Japan.....	S	410	— 11
The Bull Trainer's Revenge.....	D	1850	— 11
St. Bartholomew's Day.....	D	1095	— 18
Pedro, the Dog Charmer.....	Com	370	— 18
Rutterfly Entertains Royalty.....	C	750	— 25
Sammy—and a Door.....	Com	340	— 25
The Iron Man.....	D	1845	Apl. 1
A Trip on Lake Starnberg.....	T	330	— 1

THE VITAGRAPH CO., LTD.

OFFICER JOHN DONOVAN.—Big-hearted John adopts a little waif. She grows into womanhood to comfort and aid him. His wayward son returns to help his father. He and his father's ward, happy in each other's love, make John's joy complete. (2,054 ft. April 27th.)

Title.	Des.	Length	Released
Daniel.....	D	2016	Mar. 16
Jerry's Ma-in-law.....	C	2046	— 16
Whimsical Threads of Destiny.....	D	2046	— 23
The Cure.....	D	1026	— 26
The Swan Girl.....	D	1017	— 26
The Golden Pathway.....	D	2116	— 30
Sacrifice.....	D	1023	— 30
A Game of Cards.....	D	1013	Apl. 2
Love's Sunset.....	D	2054	— 6
Beauty Unadorned.....	C	1045	— 9
The Blue Rose.....	D	2077	— 13
Any Port in a Storm.....	C	1017	— 16
Misadventures of a Mighty Monarch.....	C	994	— 20
The Street Singers.....	C.D	2047	— 23

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Small paragraph advertisements are inserted at the rate of **One Penny** for each word, with a minimum charge of 2s. All words in name and address are charged for. Groups of initial letters or figures count as one word. Terms: **CASH WITH ORDER**. No advertisement inserted for less than 2s., except under heading of Engagements Wanted, for which the charge is 1s. for 20 words, three insertions for the price of two.

Advertisers wishing to have replies addressed to a box number may do so without extra charge if they send for the replies. If replies are required to be sent by post, sufficient stamps must be enclosed to cover cost of postage. In counting the words of an advertisement using a box number, ten words must be allowed for the address, thus: Box 000, c/o. THE BIOSCOPE, 85, Shaftesbury Avenue, London, W.

Official, Legal, Auctions, Money, Banks, Partnerships, etc., Eightpence per line: Minimum, Four Shillings.

Latest time for receiving small advertisements first post **TUESDAY MORNING**.

Engagements Wanted

A 8 Pianist or Conductor. Can read anything at sight, and extemporise ad lib. Eight months' experience on the Cliftonium. Good references. Disengaged now. Milton Wellings, Box 892 c/o. The Bioscope, 85, Shaftesbury Avenue, W. t.c.

A S MANAGER. Well recommended; thorough business man, keen for publicity, and a capable judge of the patrons' taste; aged 30.—Box 825, THE BIOSCOPE, 85, Shaftesbury Avenue, W. t.c.

A DVERTISING Expert desires engagement. Thoroughly capable of producing money-drawing advertisements, crisp synopses, artistic pamphlets, good articles and smart throwaways. Understands booming films, and has had long experience in the trade. Languages and excellent business knowledge.—Address, Box 907, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 386

E XPERIENCED Operator desires change; any machine; both currents; generator; London.—Box 895, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 386

E XPERIENCED Manager desires engagement; thoroughly conversant with all branches; booking, advertising and general business management. A thoroughly capable man in every way. Young, energetic, and trustworthy; expert cine. engineer; highest refs.—Apply Box 898, The Bioscope, 85, Shaftesbury Avenue, W. 386

F ILM JOINER. Competent young lady desires position; experienced in cleaning and joining, with technical knowledge of the assembling of long films; highest references.—Address, A., 22, Brook Road, Walthamstow. 388

M ANAGER, thoroughly experienced, desires position in first-class London or Manchester theatre.—210, Church Lane, Moston, Manchester. 386

M ANAGERESS desires change. Competent to take sole control. Highest references, experienced and smart. London preferred.—Box 909, c/o. THE BIOSCOPE, 85, Shaftesbury Avenue, London, W. 388

Ensure **Reliability and Immunity** from **Breakdown**

by consulting

Mr. James W. Barber,

A.M.I.E.E.,

Consulting, Electrical, and Cinematograph Engineer.

Schemes prepared and Advice given on all Picture Theatre Equipment.

6, KING EDWARD MANSIONS,
212A, SHAFTESBURY AVENUE,
LONDON, W.

'Phone: City 6928.

**BEDFORD
HEAD HOTEL.**

'Grains: Sweet-
william, London.

'Phone:
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and Convenient for
**FILM
BUYERS**

Every comfort and
moderate Terms.
Beyley Street,
Bedford Square,
LONDON, W.



**ATTENDANTS'
CAPS and
UNIFORMS.**

In addition to our regular high-class uniforms to measure, we have a large stock of new and re-made uniforms at moderate prices.

Coloured plates, with 48 designs, Post Free.

**UNIFORM CLOTHING
and EQUIPMENT CO.**

5, Clerkenwell Green, Farringdon Road,
London, E.C.

ENGAGEMENTS WANTED—Continued.

O PERATOR-ELECTRICIAN, disengaged; any machine; M.G.; ex. references; anywhere.—Moore, Ormonde House, Hythe, Kent. 386

O PERATOR seeks engagement; diploma for operating; any machine; town or country.—A.C., 39, Chesilton Road, Munster Park, S.W. 386

O PERATOR or Assistant, A.C., D.C., M.G.; any machine at liberty.—Wire or write, Operator, 63, Crofton Road, Camberwell. 386

O PERATOR or Assistant, D.C., M.G., any machine; good references; anywhere.—Wheeler, 6, Green Hill Flats, Hampstead, N.W.

P ICTURE PIANISTS WANTED to use "The Bioscope Pianoforte Album," containing striking, original music to fit every phase of dramatic movement from light comedy to the ultra-sensational.—Price 2s. net, Ganes, Ltd., 85, Shaftesbury Avenue, W.

R ELIABLE Experienced Operator, disengaged; good reference; go anywhere; could manage—G.C.S., c/o. Miss Dowler, 11, London Road, Newcastle, Staffordshire. 386

S MART MANAGER disengaged. Ten years' experience; expert advertiser, organiser, etc.; used to sole control. Fear no opposition.—K., 53, Arcot street, Penarth, Cardiff. 386

T RANSLATIONS, film synopses, advertisements, etc., by expert.—Address, Box 905, THE BIOSCOPE, 85, Shaftesbury Avenue, W. 386

Y OUNG LADY, smart appearance, wants situation as attendant or cashier in London.—Box 806, c/o. THE BIOSCOPE, 85, Shaftesbury Avenue, W. 385

Picture Palace Printing.

W ANTED known, ROGERS, the prompt man, supplies day bills at rock-bottom prices. ROLL TICKETS 6d. 1,000. Try our Flints for Bordering, unequalled.—Rogers, Picture Palace Printing Works, Arcade, Bristol. t.c.

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DOVER, LIMITED

Head Office
Works,

NORTHAMPTON.

Contractors to H.M. Government,
War Office, General Post Office.

Halls and Sites.

Important Auction at The Mart, E.C.

Messrs. HARRIS & GILLOW,

Cinema Theatre Experts,

are instructed to Sell by auction, on March 11th, at 2 o'clock, the following valuable Cinema Theatre Properties:—**THE ALOAZAR**, Finchley Road, N.W., cinematograph theatre (seating 1,000), Winter Gardens and Promenade Concert Gardens. This freehold property is situate on the main road, in the midst of the best market and shopping position of the district.

Also **THE PRINCE'S HALL CINEMA**, Kew Bridge, in an unrivalled position for business, holding about 700, and being opposite the Tram Terminus and Kew Bridge Station. Rent £200. Lease 21 years.

Also, on March 30th, at 2 o'clock, **THE EMPIRE PICTURE HALL, WATFORD**. A handsome newly-built Cinema Theatre, holding about 1,000. Expensively fitted and furnished. Ground Rent £150. Lease 99 years.

Important.—If not sold will be offered by auction at a rental.

Also **THE GLOBE CINEMA, HITHER GREEN, Freehold**. A newly-built property of superior construction and elevation, seating about 600. Sumptuously fitted and furnished, regardless of cost. To be sold by order of the Debenture Holders.

Particulars and Orders to View of the Auctioneers, **Harris and Gillow, 451a, Oxford Street**.

HALLS AND SITES.—Continued.

KINEMATOGRAPH Halls.—For composite buildings of every description, at lowest possible prices, send rough particulars of size, accommodation required, and where to be erected, to **Ginger, Lee and Co., Practical Builders, Plymouth Avenue, Longsight, Manchester.** t.c.

LONDON Theatre Company requires particulars of halls in London and Provinces; non-paying and neglected concerns entertained; prepared to purchase or take on lease.—Write, with full particulars and terms to Box 915, **THE BIOSCOPE**, 85, Shaftesbury Avenue, W.

PICTURE SHOW for Sale in Town, near Leeds. Going concern; population 11,000; only small hall in opposition; seating capacity 1,200. Low rent; generates own electricity. Investigation invited.—Box 899, **THE BIOSCOPE**, 85, Shaftesbury Avenue, W. 387

ROCHDALE PUBLIC HALL.

TO BE LET or SOLD, the Large Hall, Baillie Street, Rochdale, as from the 1st of May next, on which date the present lease expires. Has been occupied for cinematograph exhibitions for the last six years.—For further particulars apply to the Hallkeeper, on the premises; to Mr. Richard Watson, Oak Cottage, Shawclough, Rochdale; or to Standing, Taylor and Co., Solicitors, Rochdale. t.c.

TO LET, for cinema factory, well-lit building, five floors, good basement, long lease, low rent.—Write to T.H.H., private, 7 Maddox Street, W.

Wanted to Sell.

ELECTRIC Player Piano, overstrung upright grand, in perfect condition; complete with motor; can be played either by roll or as a piano; cost £100; price complete, £45.—Box 330, **THE BIOSCOPE**, 85, Shaftesbury Avenue, W. t.c.

TIP-UP VELVET CHAIRS, 3s. 11d., direct maker.—113, New North Road, London. 192

ROLL TICKETS Numbered and Perforated, 6 D. PER 1,000. Special Quotations for Large Quantities and Contracts, Sample Roll 6d., post free Williamson's Patent Roll Tickets for preventing fraud. **WILLIAMSON**, Ticket Printer, Ashton-under-Lyne.

Situations Vacant.

WANTED. Film producer, must be thoroughly experienced. Good salary to the right man.—Box 911, **THE BIOSCOPE**, 85, Shaftesbury Avenue, W. 386

WANTED, Travelling Assistant General Manager to a Provincial cinematograph company. Useless unless an expert judge of films, with thorough knowledge of all departments. Full particulars, stating salary expected, together with references, which must bear the strictest scrutiny.—Letters only, marked A.G.M., Hanover Syndicate, 75-77, Shaftesbury Avenue, London, W. No stamps or original references.

WANTED, hustling, gentlemanly, tactful, and fully experienced managers for Provincial continuous cinematograph theatres, to work to instructions. Must be strict disciplinarians, thoroughly accustomed to show business, its various methods of advertising, and capable (if necessary) of procuring valuable position for publicity matter.—Full particulars by letter only, stating salary expected, and marked Provincial Managers, Hanover Syndicate, 75-77, Shaftesbury Avenue, W.C. No Stamps or original references.

Miscellaneous.

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No. 386. Vol. xxii.

MARCH 5, 1914.

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The Bioscope

85, Shaftesbury Avenue, London, W.

No. 387. Vol. xxiii.

MARCH 12, 1914.

NOTICES.

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ADVERTISEMENT copy and instructions for alterations must reach the offices **not later than first post Monday morning** to ensure attention in the current week's issue.

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BACK NUMBERS can be obtained from the Publishers at the following rates:—3 months, 4d. per copy; 6 months, 6d.; 12 months, 1s.

Scale of charges for displayed advertisements may be obtained on application to the Manager.

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"IN THE INTERESTS OF THE PUBLIC."

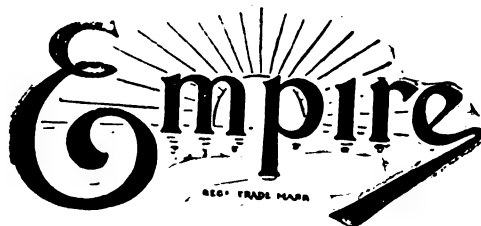
The joint meeting of members of the Manufacturers' and Renters' Associations, held at the Connaught Rooms on Tuesday, was called upon to discuss one of the most serious situations which the industry has had to face since the passing of the Cinematograph Act. The proposals of the London County Council—that private projection theatres should be licensed under the Act as in the case of public picture theatres—aroused the utmost misgivings, and the largely attended and unanimous meeting—thoroughly representative, as it was, of the manufacturing, publishing, and renting interests—made it clear, by its strong, reasonable, and business-like resolutions, that it was determined to fight every inch of the way in order that once and for all the discretionary powers of local authorities under the Cinematograph Act might be clearly and definitely defined.

Unfortunately, into the preamble of the Act, "to make better provision for the securing of safety at cinematograph and public exhibitions," local authorities have read many widely differing meanings—all under the guise of "the safety of the public." During the four years since the passing of the Act we have witnessed a gradual tightening of conditions under which Cinematograph licences are issued. Legislation has become more

repressive; and we are continually reminded that we "live by sufferance." But now we are face to face with proposals which it is impossible for the Trade to accept, and rather than attempt to do so, the members of the industry are asked to help in the movement which the meeting has inaugurated—the movement that will, we hope, ultimately free the Trade from further interference.

With the Council itself the Trade has no desire to quarrel. It, however, rightly resents any attempt to interfere with its method of conducting business, and while it grants that legislation *in the interests of the public* is necessary and beneficial, it will not yield to the whims of local authorities who speak with a hundred voices. The demand to-day is for central legislation, carried out with complete uniformity throughout the country.

To those few members of the industry who have not joined the Trade Associations we would address a final word. The work of helping you and your business, of defending your rights and furthering your interests, is being done by your Association. Without it you, personally, can do nothing. And surely you will render it your loyal support now that the crisis has come.



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We also have ideas, and if you give us an opportunity will suggest to you a programme if you favour us with particulars of your opposition, &c.

If business is quiet, perhaps the personal element that is one of the characteristics of our service will wake things up. Just sit down and write us immediately—no time like the present—and we will reply by return mail. If you can favour us with a call, so much the better.

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Messrs. THE PREMIER FILM SERVICE, BROAD STREET, MARCH.

Telephone—2a March.

Telegrams—Films, March.

THE LICENSING OF SHOWROOMS.

LONDON COUNTY COUNCIL'S NEW PROPOSALS.

IMPORTANT TRADE MEETING

An important meeting of the Trade—convened by telegram—was held on Tuesday afternoon, at the Connaught Rooms, Great Queen Street, W.C., to consider the action of the London County Council in its endeavour to bring Trade premises within the meaning of the Cinematograph Act, 1909. Amongst those present were the following, representing practically about three-quarters of those engaged in the manufacturing, publishing, and renting sides of the business:—

Mr. J. Williamson (in the chair), Messrs. H. F. Gardiner, Matt Raymond, G. H. Smith, R. Pryor, T. Ferrand, C. Parfrey, E. S. Williams, H. A. Spoor, A. M. Kay, J. G. Avery, J. D. Walker, F. Wheatcroft, H. A. Browne, W. C. Scott, H. C. Arnold, E. Ratisbonne, W. A. Northam, E. H. Bishop, A. L. Gray, P. Kimberley, A. Cunningham, F. W. Green, A. Tildesley, W. Phillips, Graham, H. Edwards, W. C. Jeapes, H. D. Wood, Warwick Trading Company, Limited, J. C. Squier, W. A. Fenning, G. H. Cricks, V. Pintolcote, T. Power, E. H. Rockett, L. Gilling, F. W. Wood, H. J. Kay, Will Day, J. Blumberg, H. R. Smith, T. Kennard, D. S. Brown, Albany Ward, W. F. Jury, W. M. Morgan, J. Pryor, F. Phillips, H. Martin, H. Hartley, J. Jameson, J. Bye, G. Colebourn, H. W. Cripps, W. G. Barker, R. Bennell, F. W. Baker, S. M. Baber, C. R. Snape, M. Rubin, J. Williamson, S. W. Lewy, H. Griffin, George Palmer, W. M. Borradaile, S. P. Bennett, P. E. Stow, F. Driscoll, E. G. Turner, J. Dearden, Perci Dale, H. R. Bishop, G. Henderson, S. Tolfree, and others.

It appears that in 1912 the London County Council threatened proceedings against the Edison Company for giving displays of films to customers in their showrooms without a licence. The Manufacturers' Association took the matter up, counsel's opinion was obtained and a reply sent to the Council. For some time nothing further was heard on the matter, until June, 1913, when a similar action was taken against several members of the Trade. Those concerned dispatched a reply to the Council, and a suggestion was made that a deputation should appear before the Theatres and Music-halls Committee in order that the views of the Trade might be fully explained. The deputation was received on October 8th, and the Council then promised that no further action should be taken until the Association had been consulted.

Prior to this—to be exact, in 1912—the Leeds Corporation brought an action against a member of the local Trade, and were successful in the action, thus forcing the renters to take out licences for their premises.

Towards the end of 1913, the Birmingham Corporation instituted proceedings against two firms, who were being defended by the Manufacturers' Association, with the result that the magistrate held that Trade premises did not come within the meaning of the Cinematograph Act. Contemporaneously with this decision, the London County Council stated that it would give the Association an opportunity of testing the legality of the situation, as to whether Trade premises were immune from the provision of the Act or not.

On the proposition of Mr. Grant, seconded by Mr. W. F. Jury, and supported by Messrs. E. G. Turner, E. H. Bishop, G. Henderson, and others, the following resolution was unanimously adopted:—

"That this combined meeting of manufacturers, publishers, and renters of Cinematograph films, views with the greatest apprehension the attempts of certain municipal authorities to extend the Cinematograph Act, 1909, to Trade premises, and pledges itself by all lawful means to oppose this persecution of endeavouring to read into an Act of Parliament what was never intended by the Legislature. This meeting is also of opinion that the decision of the Birmingham magistrates is sufficient to satisfy the public duty cast upon Local Authorities by the Act of 1909, and any further action to extend it is unwarrantable, and harasses a constantly growing industry which engages thousands of His Majesty's subjects."

Mr. H. A. Browne moved, and Mr. W. F. Jury seconded:

"That a copy of the former resolution be sent to the Home Secretary, and to the promoters and speakers of the Bill as recorded in 'Hansard,' and to the members of the London County Council representing the film area."

Mr. R. Bennell moved, and Mr. W. G. Barker seconded:

"That each member of the Trade present pledges himself to oppose any legal action which, in the opinion of the Joint Councils, is directed against the best interests of the Trade, by subscribing £5 towards the Defence Fund, with a further undertaking that they will guarantee the sum of £20 to be payable in sums not exceeding £5, as and when required."

The majority of the members present thereupon signed an undertaking in the terms of the above resolution, and all the members promised their financial support.

Mr. A. M. Kay moved, and Mr. H. R. Bishop seconded:

"That the matter of the opposition to any action which may be taken be left in the hands of the Councils of the Manufacturers' and Renters' Associations, and that the respective Chairmen of the Associations be appointed Joint Treasurers of the Defence Fund."

APRI

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THOR, LORD O



SELIG POLY

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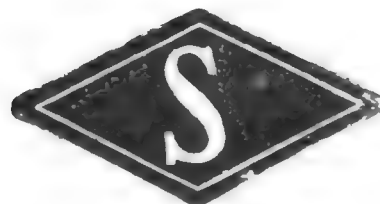
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SCOPE CO.,

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TRADE TOPICS.

An extremely interesting and novel competition has been conceived by the Cines Company, who are offering six free journeys to Rome, with hotel accommodation and expenses, and one hundred other prizes, consisting of richly bound volumes containing portraits of their leading artistes, for the best answers to ten simple questions on the subject of their films. The competition, which opens to-day (Thursday) and will close on June 15th, is open to everyone, and there is no entrance fee whatever.

The Judging Committee will consist of the editors of THE BIOSCOPE and the KINEMATOGRAPH WEEKLY, and Mr. Faulkner, of the EVENING NEWS.

Fuller particulars and entrance forms may be obtained from the Cines Company, 22, Denman Street, Piccadilly, W. Meanwhile, the questions to which answers are required are as follows:—(1) How many Cines films have you seen from March 12 to June 15, 1914? (2) Do you like Cines productions? If so, state your reasons; if not, also state your reasons. (3) Can you make any suggestions to improve Cines productions? If so, state your reasons; if not, also state your reasons. (4) Which is, according to your judgment, the best historical film (like "Quo Vadis?" and "Antony and Cleopatra") produced by the Cines Company and why? (5) Name four modern Cines dramas seen by you in the above period, and criticise them. (6) Which do you like best, and why? (7) Name four Cines comics or comedy pictures you have seen in the above period and criticise them. (8) Which do you like best and why? (9) Name two Cines travel pictures you have seen in the above period, and state which you like best, and why. (10) At which theatre do you generally see most of Cines productions?

The organisation of this competition is being undertaken, for the Cines Company, by the National and General Advertising Service.

At the monthly meeting of the Renters' Association, Mr. J. Williamson, of the Williamson Kinematograph Company, Limited, was presented by Mr. J. Smith, of Barker Motion Photography, Limited, on behalf of the members, with a cigar-case, mounted in silver and gold, to commemorate his election as chairman of the Association for the third consecutive year.

An excellent illustration of the possibilities of first-class vocal music when wedded to the art of motion pictures was furnished this morning

last week, by a special invitation performance of "Bio-Opera," presented by Ruffells Exclusives, Limited. A good audience enjoyed the various items in the programme, which was given at the luxurious Shaftesbury Pavilion, and embraced a short list of songs, a duet, and three well arranged excerpts from Gounod's immortal and ever popular "Faust."

The vocalists, whose items, both concerted and individual, were remarkably well synchronised with an excellent set of pictures by a well-known maker, were Miss Maude Willby, Mr. William Maxwell, and Mr. George Parker, soprano, tenor and bass, respectively, who showed a keen appreciation of the possibilities of the new method. The best of the miscellaneous items were, from a pictorial point of view, the duet "Maying" and Hatton's well-known "Simon, the Cellarer," the latter having an excellent humorous element introduced, and rendered in rare style by Mr. George Parker. In the favourite old English ballad, "Cherry Ripe," Miss Willby's fine voice was heard to great advantage, but the presence of some "extras" upon the screen, dressed in modern Regent Street style, somewhat detracted from the artistic value of an otherwise pleasing picture.

The operatic selections, backed up by a carefully stage managed series of scenes, were most enjoyable, and consisted of the "Invocation" and duet in Act I. of "Faust," the lovely duet in Marguerita's garden, for soprano and tenor, and the final tragic trio in the prison scene. Herein the artistes were enabled to infuse a dramatic sequence of effects which, with the admirable settings, were undoubtedly the feature of the entertainment. The idea, if not exactly a new one, is well conceived, and will be found a vast improvement upon certain methods of the past, with regard to synchronisation and genuine appeal to an audience. Wherever possible it would, of course, be an improvement to have the vocalists concealed, or actually upon the stage just out of sight, but, in any case, Messrs. Ruffells can be congratulated upon an entertainment which will form a very agreeable and attractive variation from the stereotyped programme.

It has been decided to hold the next annual Trade dinner at the Connaught Rooms, Great Queen Street, W.C., on Tuesday, April 7th, at 7.15 p.m. The Dinner Committee will be pleased if members of the Trade will book this date well in advance, as they anticipate a re-

cord gathering, and are anxious that it should be representative of all sections of the Trade. The dinner will be under the auspices of the Manufacturers', Renters' and Exhibitors' Associations; and the Organising Committee consists of Messrs. Avery, Cross, Edmondson, Gale, Montague, Pettie, Schlentheim, Walker and Williamson, with Mr. J. Williamson as chairman, and Mr. R. S. Edmondson as hon. treasurer. The hon. secretaries are the secretaries to the three associations.

Mr. W. A. Fenning has disposed of the entire French rights of his famous fight film, *Wells v. Blake*, to the Eclair Company, Paris.

We are informed that Barker Motion Photography, Limited, secured the cinematograph rights of the National Hunt Meeting, at Cheltenham, which was held yesterday (Wednesday). Messrs. Barker are again filming this year's Grand National, for which they hold exclusive rights.

Some interesting information was brought home last week by Mr. H. H. Upton, who has just returned from a six months' tour of South Africa, where he was dispatched to install Kinemacolor apparatus and demonstrate the natural colour process throughout the country. It appears that in the whole of South Africa there are just over 300 picture theatres. Johannesburg and Cape Town have ten each, Pretoria has six, Buluwayo and Salisbury two each, and Umtali one. Nearly every little "dorp," or Dutch township has its own picture show, a rough-and-ready affair certainly, but exceedingly well patronised by the Boers, who do not care for comedy, preferring melodrama of the most lurid type. Natives are not allowed in any picture theatre in South Africa. The equivocal position in which certain characters in film plays must necessarily be placed would, it is thought by the authorities, lower that dignity which is supposed to be possessed by the ruling race, and so damage the prestige of the whites. Mr. Upton secured films of many of the exciting events in Johannesburg during the recent strike, including one of the famous siege of the Trade Hall. His photographs, however, were all destroyed by the police. He met with a remarkable success in Rhodesia. People flocked into the towns from all parts of the country to see Kinemacolor, and every performance was packed. As a result, at Buluwayo, Salisbury, Umtali, and other places, Kinemacolor is now being permanently shown.

The staff of the Walturdaw Company, Limited, are giving a farewell dinner to Mr. J. D. Walker at the Cafe Monaco on Tuesday next. A reception will be held at 7 p.m.

While there are, of course, on the market a number of practical models at the present time which are intended for home projection, with films supplied by the various makers, it has been left to Mr. Arthur S. Newman to invent the machine, which not only serves as an inexpensive camera, but will also project the resultant pictures. These can be taken by the amateur photographer, printed in a patented machine supplied with the outfit, and projected by means of a 6 volt lamp, which gives an effective picture of a reasonable diameter for home displays. The mechanism, we understand, contains a minimum of working parts, is fully protected, and its durability is scarcely likely to be questioned.

The model represents some two years of careful study. A great point, moreover, is that the film is inexpensive, and is said to be so easy of manipulation that a man could take his friends entering his domicile, and, as is now the fashion, within an hour or so "feature" them upon the "screen" of his establishment.

Our Paris correspondent writes:—"Through an error it was stated in my 'Parisian Notes' that Monsieur Jacques Haik, representative of the Western Import Company, was handling Thanhouser productions in France. M. Haik is marketing a picture entitled 'Thanhouser,' but Thanhouser company's sole agents in the French capital are the Eclipse Company of rue de la Michodiere."

We learn that in response to numerous inquiries the Edison Company has arranged to issue a six-sheet poster as well as a quad-crown for their single reel picture, "The Haunted Bedroom" which is due for release on the 10th inst., and which has proved greatly to the liking of viewers in all parts of the country.

We are informed that the title of Anderson's Film Agency, Limited, has been altered to Anderson, Vay, Hubert and Blumberg, Limited, an amalgamation having been made with the well-known Continental firm, who are also shortly opening an American branch. Mr. Alfred Lind, producer of many dramas, including "The Four Dare-Devs," has been engaged to produce for Messrs. Vay and Hubert.

Last Friday evening, the Grosvenor Hall, Victoria, S.W., was invaded by a motley crowd of jesters, admirals, gipsies, Spanish dancers, apaches, Dutch girls, Mexicans, and numerous other picturesque folk, the occasion being a fancy dress ball in connection with the cinematograph trade. This pleasant social fixture, although the first of its kind, will doubtless be followed by others, and reflected the greatest credit on the hon. secs., Miss Winnie Sharp and

**THE PHOTOPLAY REVIEW & ESSANAY GUIDE**

Should be among the files of every theatre. It contains valuable information for exhibitors about everything ESSANAY—release dates, synopses, lengths, advertising material issued, reading articles for republication in local papers, programme fillers, etc.

POST FREE TO THEATRE ADDRESS.

H. A. SPOOR.

ESSANAY

STILL THEY COME.

Another fine Lot of
— New Attractions. —

ODDS ON THAT THIS IS THE FUNNIEST COMEDY YET.

SOPHIE PICKS

Here are two full reels of fun. They constitute one of the best of rustic farces. The comedy holds all the way. The laughs come along with regularity and are unforced. This picture is a hit.

SAMPLE SHOWING LONDON from MARCH 16th.

NEW SAMPLES SHOWING IN ESSANAY'S THEATRE, LONDON, MARCH 16th—19th.

TO THE POINT—A CLEVER PIECE OF WORK.

THE TESTING FIRE.

A drama of love and a man's fickleness that almost caused a broken heart. Irene Warfield, Richard C. Travers and Lillian Drew will hold your interest in this excellent drama.

Released Monday, May 4th.

About 994 ft.

GENUINELY WESTERN.

A GAMBLER'S WAY.

A Western drama with intensely interesting moments of excitement.

Released Monday, May 4th.

About 996 ft.

WILL COMMAND LAUGHTER.

MILLY'S VALENTINE.

A screamingly funny farce comedy, featuring Helen Dunbar, "Bobbie" Bolder, and Charles Stein.

Release 1 Thursday, May 7th.

About 985 ft.

FULL OF ACTION AND SPIRIT.

LOOKING FOR TROUBLE.

An exceedingly funny satirical comedy.

Released Monday, May 4th.

About 879 ft.

WORLD'S GREATEST PHOTOPLAY SERIES.

BRONCHO BILLY—Guardian.

Another excellent dramatic adventure of the world-famous photoplay star, G. M. Anderson.

Released Thursday, May 7th.

About 994 ft.

CHECK THESE SELECTIONS ON THE SHOWS, Mr. EXHIBITOR, AND FIND OUT THE DEPENDABILITY OF THE ATTRACTION VALUE IN THE PICK OF ESSANAY OFFERINGS.

THROUGH TRACKLESS SANDS	Western Drama ...	996 ft.	Monday, March 30th.
THE GHOST OF SELF	Drama ...	984 ft.	Monday, March 30th.
A FOOT OF ROMANCE	Comedy ...	992 ft.	Monday, March 30th.
THE HOUR AND THE MAN	Drama ...	1,951 ft.	Thursday, April 2nd.
THE REAL MISS LOVELEIGH	Comedy ...	994 ft.	Thursday, April 2nd.
THE HILLS OF PEACE	Western Drama ...	992 ft.	Monday, April 6th.
A SNAKEVILLE COURTSHIP	Western Comedy ...	996 ft.	Monday, April 6th.
WHEN LOVE IS YOUNG	Comedy Drama ...	812 ft.	Monday, April 6th.
ASCENDING SUGAR LOAF MOUNT... ..	Interest ...	189 ft.	Monday, April 6th.
THE CAST OF THE DIE	Drama ...	1,988 ft.	Thursday, April 9th.
HEARTS AND FLOWERS	Drama ...	987 ft.	Thursday, April 9th.
AT AN OLD MAID'S CALL	Comedy ...	768 ft.	Thursday, April 9th.
THE HAND THAT ROCKS THE CRADLE	Drama ...	992 ft.	Monday, April 13th.
SNAKEVILLE'S NEW DOCTOR	Western Comedy ...	996 ft.	Monday, April 13th.
THROUGH THE STORM	Drama ...	1,971 ft.	Thursday, April 16th.
WHAT CAME TO BAR	Western Comedy ...	994 ft.	Thursday, April 16th.
NEARLY MARRIED	Comedy ...	996 ft.	Thursday, April 16th.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

THE BIOSCOPE, MARCH 12, 1914.

1097

Telephone—Regent 1829.

Telegrams—Essafilm, Telew, London.

FILM MFG. Co.,

148, Charing Cross Road,
London, W.C.

ARE YOU Reaping the Benefits of the recent high
jump in **ESSANAY** all-round quality?

POSITIVELY ONE LONG RIOT OF LAUGHTER.

A DEAD ONE

Approx. 1,983 ft.
Released Thurs.,
May 7th.

The mirth provokers are Harry Todd as Mustang Pete, Carl Stockdale as Doctor Beaky Byers, Victor Patel as the cook, and Margaret Joslin as Sophie Clutts, belle of Snakeville.

12, 6 and 2-Sheet Posters.

**AN APRIL SHOWER
OF FEATURES—
:: THAT'S ALL. ::**

**NINE TIMES OUT OF TEN
THE SELECTIONS OF ESSANAY OFFERINGS WHEN
SHOWN ARE NOW THE STAR ATTRACTIONS IN
THE PROGRAMMES. PROGRESSIVE EXHIBITORS
KNOW THIS FACT. DO YOU, MR. EXHIBITOR?**

ONE OF THE BEST, MOST EFFECTIVE AND MOST POWERFUL DRAMAS EVER PRODUCED.

THE HOUR AND THE MAN.

Laws are made forbidding men to murder, yet we murder those who disobey the law. This is an unusual drama, founded on circumstantial evidence. It is a story with heart throbs and situations unparalleled.

Released Thursday, April 2nd.

12, 6 and 2-sheet Posters.

About 1,951 ft.

NOVEL, POWERFUL, INGENIOUS AND INTERESTING.

THE CAST OF THE DIE.

An admirable feature dramatic attraction from Essanay's California Studios. Predestined to be a lasting success. From first to last it is a succession of gripping and interest-holding situations and rapidly changing silent scenes that will impress any audience.

Released Thursday, April 9th.

12, 6 and 2-sheet Posters.

About 1,988 ft.

REMEMBER ESSANAY'S "IN CONVICT GARB"? 'TIS EQUALLY AS STRONG.

THROUGH THE STORM.

If your audiences care for dramas that are exciting, book this one, a drama of railroad life replete in gripping features.

Released Thursday, April 16th.

12, 6 and 2-sheet Posters.

About 1,971 ft.

UNIQUE TO A DEGREE THAT WILL FASCINATE.

THE GIRL AT THE CURTAIN.

A Novel Comedy Drama, slow and stolid, yet shrewdly humorous. A girl is married—she does not see her husband. They meet later, but do know they are wed. The rest is too good to tell.

Released Thursday, April 23rd.

12, 6 and 2-sheet Posters.

About 1,552 ft.

FULL OF PROGRESSIVE ACTION—A COMPLETE SUCCESS.

THE GRIP OF CIRCUMSTANCE.

There are many thrilling incidents related in this drama that hold the interest of the observer, and there is an air of mystery around the whole story that will keep you on edge during the entire projection.

Released Thursday, April 30th.

12, 6 and 2-sheet Posters.

About 1,985 ft.

ALL ESSANAY PHOTOGRAPHS ARE PRINTED ON EASTMAN STOCK.

Mr. Fred Standerwick. About midnight, opinions were taken as to the best fancy costumes adopted by the dancers, the ladies' prize then being awarded to Miss Hetty Spiers (wife of Mr. Langford Reed) "A Spanish Gypsy," and the gentlemen's to Mr. Haydon, "The Man in the Moon," the former receiving a handsome brush and comb in case, and the latter a pair of serviceable military brushes. After light refreshments, dancing recommenced, to continue till about 3 a.m. Altogether a most enjoyable evening was spent. A costume quite unique was that worn by Mr. Bennet Burleigh, a Dervish dress, brought from Omdurman by his father, the well-known war correspondent.

We are glad to hear that Mr. Gilling, of Messrs. Hibberts' London office, has now recovered from a severe attack of bronchial trouble, and is back in harness again.

Mr. Ernest Blake, head of the cinematograph film stock department of Messrs. Kodak, Limited, Kingsway, sails to-day (Thursday), on board the *Imperateur*, on a short visit to headquarters. Meanwhile business will, of course, be conducted in every respect as usual.

We are compelled to hold over till next week our notice of "The Ring and the Rajah," an important feature film, produced by the London Film Company, with an exceptionally strong cast, including Miss Edna Flugrath, Mr. Arthur Holmes Gore, Mr. Vincent Clive, and Mr. Edward O'Neill. This is the first of the Company's open market releases, and is due on Easter Monday. The London Film Company, which makes a special feature of its poster work, provides a striking six sheet and a quad crown poster for this subject, and has also secured a very fine sketch by Mr. A. Morrow, for their later release, "Branscombe's Pal."

Members of the Trade will regret to learn that Mr. Horace Sedger, the managing director of the New Gallery Kinema, Regent Street and Electric Palaces, Limited, has, owing to a breakdown due to overwork, left town upon the urgent advice of his medical adviser. No communications of any kind are to be forwarded to him, and we are requested to notify the Trade accordingly. We hope that we shall soon hear of his recovery.

Mr. Peter C. Naylor, who for some considerable time has represented the African Films Trust, Limited, in England, has returned "home," where he intends to commence business on his own account. Mr. Naylor has secured the South African rights of that famous film, "Judith of Bethulia." We wish him the very best of luck!

The many thousand friends of "Broncho Billy," Anderson, will be interested to learn that his sister, Mr. Leona Anderson Young, has just concluded a stay in this country, and left for New York, sailing by the *Mauretania*, on Saturday last. Mrs. Young visited many of the leading picture houses in England, and was especially pleased and surprised by the popularity of her brother with the audiences. When one, however, considers the standing of Essanay productions and the admirable manner in which Mr. G. M. Anderson portrays his characters, there need be no wonder at "Billy" being such an established favourite with British picturegoers.

Another very notable arrangement in connection with the filming of famous successes of the stage has been embarked upon, this time by the Biograph Company of America, in conjunction with Messrs. Klaw and Erlanger, the well-known theatrical producers. The Biograph Company's studio staff are now at work upon the first of the series, which will include a number of the famous plays of which the Klaw-Erlanger syndicate possess the rights, and some of which have already appeared upon this side of the Atlantic. The aim will be to provide attractive fare of a superior nature, and M.P. Sales Agency, Limited, inform us that the first release will be shown in London at an early date.

At a recent meeting of the Dramatic Subcommittee of the Authors' Society, the alleged "infringement" of authors' rights in their titles by cinema producers was discussed, and the secretary reported the steps that had been taken in the cases which the committee had decided to take up. He also read letters he had received from "certain associations in the cinematograph trade." It was decided to call a conference for a discussion of the whole subject, and to invite thereto representatives of the cinematograph industry, the Theatrical Managers' Association, and the Touring Managers' Association. Mr. Cecil Raleigh was formally appointed to attend an international meeting of dramatists in Paris, on March 2nd, when, says the author, questions were to be discussed dealing with cinematograph reproduction.

In connection with the feature, "Hook and Hand," the story of which was written by Mr. William Doughty, a well-known detective writer, an exceedingly attractive booklet has been prepared by the publicity department of Messrs. R. Prieur and Co., Limited, who will be pleased to send samples and quote exhibitors for the same. Excellent six and twelve sheet and quad crown posters are also obtainable for this notable Blache release.

We are pleased to note the remarks of Mr. Justice Eve during the progress of a recent

East-end injunction case. The term "healthful recreation," as applied to the cinematograph, was objected to by the counsel for the appellants, but his Lordship remarked that a good laugh caused by a film did undoubtedly come within that meaning. He also said that the word "recreation," as used in the Act, was equivalent to "entertainment," and that to deprive a large portion of the community of such would be a consequence of a restricted meaning of the term. He declared "that a cinema entertainment was a wholesome and salutary recreation." Such an opinion coming from one so highly placed is worth a thousand of the empty platitudes one sometimes hears, and forms an excellent answer to our many critics.

With the disposal of three scenarios a few day ago to the Kineto Company, Mr. Langford Reed informs us that he has now sold ninety picture plays. Among other firms who have purchased his plays are the Gaumont Company, Cricks and Martin, Clarendon Film Company, Hepworth Company, and the Motograph Company. This year Mr. Reed is writing practically exclusively for the Kine-macolor and Kineto Companies, and, we learn that his name will appear as author, on each subject of his exhibited.

We understand that the popular London manager of the Eclair Film Company, Limited, Mr. Ratisbonne, spent last week-end in Paris in consultation with headquarters. We believe that he has now a little "something up his sleeve" which will soon see the light of publicity in Trade circles, and, which, it is said, will create more than an ordinary amount of interest.

We have received complaints of a practice which, having been prevalent in some provincial shows of a minor order, has found an imitator within the London area. We do not propose to mention the district, but must, however, strongly protest that the inducement offered — that of paying a week's rent to certain members of the audience—is not, to say the least, "playing the game." Surely it is possible to devise other means of attracting the public than to descend to the scheme quoted above, which, we trust, will be withdrawn at once.

The American Company (London), Limited, wish us to announce that the title of the "Beauty" film, "The Wife," was unwittingly omitted from the firm's advertisement in our last week's issue.

Mr. E. G. Turner has been appointed general manager of the Waltham Company, Limited.

REVIEWS.

"OUR LADY CINEMA," by Harry Furniss, with illustrations by the author. J. W. Arrowsmith, Limited. 1s. net.

This delightful little book is a reprint in collected form of the articles by Mr. Harry Furniss, which appeared originally in the columns of THE BIOSCOPE. Our readers will remember the good-natured, characteristic humour with which this brilliant artist, wit and film producer, treated his subject in a variety of aspects, and there will doubtless be many who will be glad of this opportunity to possess themselves of the series gathered together in a single volume. Those who are not already familiar with Mr. Furniss' essays on the cinematograph, will find in the book much that is instructive as well as entertaining, for the author's own practical experience of cinematography, combined with his deep artistic knowledge, and his powers of keen observation, have permitted him to make many shrewd, albeit kindly, criticisms. The illustrations naturally constitute one of the most attractive features of the work, and being admirable examples of Mr. Furniss' famous and inimitable style, they held to render it quite an irresistible shillingsworth. Mr. Furniss very gracefully dedicates "Our Lady Cinema" to the editor of THE BIOSCOPE.

"CINEMA ANNUAL, 1914." Charles-Mendel, Paris.

From Messrs. Charles-Mendel, the well-known Parisian publishers of technical works on the cinematograph, comes the second part of their "Cinema Annual" for 1914, a bulky cloth-bound volume of more than 400 pages. The work, which constitutes a complete guide and directory to the cinematograph industry in France, besides containing numerous foreign lists, is divided into various sections, each of which is printed on different coloured paper, thus increasing the value of the book for the purpose of ready reference. It includes directories of film producers, exhibitors, accessory makers, etc., special legal and technical supplements, and a complete calendar of the fairs held during the year throughout France. A most excellent edition of this useful Annual which has appeared each year since 1902.

"KINO UND KUNST" (Cinema Art), by Hermann Häfker. Lichtbühnen-Bibliothek.

The first part of this excellent and interesting work deals with the essence and objects of the cinematographic art. The second part considers artistic points in the technical production of films, including historical and industrial pictures, and also deals with human movements from an æsthetic point of view. The third part refers at some length to the picture theatre programme, and indicates methods of attracting audiences.

"RECHTSQUELLEN DES OFFENTLICHEN KINEMATOGRAPHENRECHTS." (Cinematography and the Law), by Dr. Albert Hellwig. Lichtbühnen-Bibliothek.

This comprehensive work is a compilation, from official sources, of the most important statutes, legislative proposals, ministerial orders, and police decrees of Germany and other countries relating to the cinematograph.

Mr. L. Landmann, late of the Nordisk Films Company, has relinquished the position of managing director which he held at Heidelberg, and is now in London. Mr. Landmann has not yet made any definite arrangements for the future, and all communications should be addressed "Waldhaus," Pentwortham Road, Sanderstead, near Croydon.

FLYING Q

THE DREAM CHILD.

Release
Date
April
30th.

App.
Length
2,015
ft.



A Story of love, devotion, and intrigue. *The Moving Picture World* says:—
"Develops into quite an original picture offering."
"It is in two reels and as it progresses, it grows stronger and holds the audience in interest."
"It is beautifully staged. A father's remorse gives an opportunity for vision scenes, which are most deftly handled in a consistent way. The parts were all well played, especially the child in the second part — 'THE DREAM CHILD.' The director deserves credit for his good work, and the photography is first-class. It is interesting and pleasing."

Code Word—
RIGORISTA

IN TWO PARTS.

Posters—Quad-Crown, Six-Sheet,
Twelve-Sheet.

THE CARBON COPY.

Loyalty to her employer induces an employee to exert herself to the utmost. Her zeal is appreciated, but she falls a victim to the charms of her prey, experiences a remorse so strong that she marries the man she set out to betray.

Release date, May 4th.

App length 1,000 ft.

THE PURSUER PURSUED.

A thrilling Western drama, presented with a refreshing snap and vigour. ED. COXEN and WINNIFRED GREENWOOD play leads.

Release date, May 4th.

App. length 996 ft.

ALL PRINTS ARE ON EASTMAN STOCK.

The American Co. (London), Limited

Sole Agents for the American Film Manufg. Co., Chicago.

Telephone—Regent 4581

Telegraphic Address—Amfcolo, OX, London.

193, Wardour Street, London, W.

The Hermit. *An Absorbing "Flying A" Drama*

A satisfying, absorbing story has been filmed in two reels by the American Company, which is set for release April 2nd, under the title "The Hermit." Thomas Ricketts directed the production, and he has been ably aided by a well selected cast. In contrast with the self-enforced seclusion of the leading character, we are treated in the opening pictures to views showing us the gay whirl of the pawns in society circles and to the strenuous life in the world of business, artistic touches which combine to increase our interest in the titular subject.

The treatment of the story is reminiscent, and Mr. Ricketts has handled it with his accustomed skill. The tiny cottage of the recluse, half hidden by the vines and rich foliage of California, is ideal. His faithful companions, two dogs, serve to keep him in touch with the world that has treated him harshly and to remind him that life, however bitter, has its compensations in some form. The picturesque nook by the sea, where he sits perched on a rock, the solitude broken only by the crash of the waves, has been very happily chosen. Throughout the entire film the settings are appropriate, and the photography is of a quality that delights the eye.

Ed. Coxen is the hermit. He has added to his reputation in this rôle. Watching him closely, you will see that he has sunk his youthful personality in that of the middle-aged man, who is still active but stiff in his movements. Demeanour, manner and make-up are all in fine keeping with the character.

Miss Winnifred Greenwood is required to appear as the glad some young maiden with lovers at her beck and call, and as the mother of a young girl about the age that she herself is supposed to be when the

story opens. In both characters she is equally at home, which speaks for her versatility. Miss Charlotte Burton is quite pleasing in the part of winsome Grace King, and George Field and William Bertram deserve mention in the parts of Tom King and Mr. Bliss.

John King, a wealthy young man, loves Lillian Bliss, and is accepted by her. Tom King, his brother, also loves Lillian, and stoops to dishonour in order to gain her hand. He hires a burly ruffian to kidnap Lillian, and the plan failing, he contrives to place the crime on his brother John, who is sentenced to a term in prison. In the meantime Tom marries Lillian.

John learns of his brother's marriage while in prison, and on his release goes to California and becomes a hermit. His brother and Lillian believe him dead. His lawyer, whom he had bound to secrecy, furnishes him with money for his simple needs.

One day Tom King learns from the lawyer that John is alive. Failing in health and expecting death soon, he writes a letter to John, begging forgiveness and requesting that the knowledge of his crime be kept from Lillian. The lawyer forwards the letter to John.

After Tom's death Lillian and her daughter Grace visit California. There Grace and her young companions discover the hermit on one of their auto trips. Grace is strangely affected by the reserved man, and has quite an influence over him. She requests him to tell the story of his life as the party are eating luncheon under the trees in front of the hermit's cottage. As he finishes she asks to see the photograph of his sweetheart, and immediately recognises it as that of her mother years ago.

(Reviewed by J. S. McQuade.)

The American Company announces that all "Flying A" Films are printed on Eastman Stock.



BEAUTY FILMS.

Featuring MARGARITA FISCHER

(The most beautiful and world-famous exponent in the art of Pantomime).

Release Date, March 30th

App. length 966 ft.

WITHERING ROSES.

The film that has struck an entirely new note in moving picture production.

Release Date, April 6th.

App. length 934 ft.

BESS, THE OUTCAST.

A dramatic story, finishing with one of the prettiest sun-set scenes that has ever been worked, the two principals silhouetted against the horizon, with the setting sun and its reflection on the water, between the two figures.

Release Date, April 13th.

App. length 940 ft.

FOOLING UNCLE.

From all who delight in clean snappy comedy, of the society comedy-drama type, there will be warm welcome for Margarita Fischer, Harry Pollard and Fred Gamble in "Fooling Uncle."

THE WIFE.

A "Beauty" production that gives Harry Pollard and Margarita Fischer an unusual opportunity to give free reign to their histrionic ability. Intense dramatic situations are handled with such grace and ease as to eliminate all semblance of "acting." They live their parts with unvoiced realism that is sublime and touches the heart and gives rise to a natural flow of sentiment on the part of the spectator. The final scene reproduces a thrilling display of storm and lightning as the figure of the woman is exposed to the elements. **Release Date April 27th.** **App. length 1,000 ft.**

SALLY'S ELOPEMENT.

Release Date, April 20th.

App. length 992 ft.

Squinty carries his matrimonial intentions through with the aid of a ten dollar automobile, in the face of the strenuous opposition. See Harry Pollard at his best.

ALL PRINTS ARE ON EASTMAN STOCK.

The American Co. (London), Limited

Digitized by Google
Telephone—P. 4531
193, Wardour Street, London, W.

The Technical Side of Picture Making.

VIII—CAMERAS. VIEW FINDERS. EFFECTS.

By ARTHUR S. NEWMAN.

Cameras nowadays are usually provided with efficient view-finders. Only a very few years ago it was rare to find a camera fitted with a finder of any kind, to say nothing of a finder accurately marked to show the exact amount of view included in the picture.

Finders are of various kinds, the most general form being practically a small camera provided with a large aperture single lens, and a ground glass screen. This is fixed on one side of the picture camera, and the view given by it is compared with that produced by the lens to be used. It should show somewhat more picture than required, and the size of the view can be marked off with pencil on the finder screen. It is best to have the finder lens of such a focus that it embraces a larger view than the shortest focus lens of the camera gives, because when taking pictures one can then tell when any moving object is about to enter the field of the camera, and the picture can be started before the entry of the subject if so desired. Three or four lenses of different foci can have their fields of view marked out on the finder screen, and if this be carefully done, much trouble and time will be saved when working, because the camera and stand can be set to the best position, and the most suitable lens selected in a moment, before focusing up.

Some finders have no screen, but depend on the aerial image given by lenses. These are of two kinds; those with concave lenses giving an image which differs when seen from different points of view, and which to be correct, must be viewed through a sighting piece fixed to the camera; and those composed of two or more lenses so arranged that that image produced does not apparently move when the eye is shifted to the right or left of axis of the lenses. These latter are often called "brilliant" finders, and they give a very brilliant image. This has its advantage in many cases, but when the sun is included in the view the brightness is such that it is almost impossible to see any of the details of the picture. Finders of the above kind are difficult to mark correctly to suit the foci of different lenses. Another style now coming into use is the "frame" finder. This consists of a wire or metal frame of suitable size, placed near the front of the camera; through this the amount of view can be exactly located on looking through a sighting piece at the rear of the camera. Several frames, one

within another, may limit the views given by several lenses, or elastic bands placed on pins provided for the purpose form the best method, as only the band suitable to the lens in use need be placed on the pins in question, no confusion can then arise as to which frame limits the view being taken. Whatever form of finder be employed, it should be placed on the camera with its axis as near as possible to the axis of the lens, otherwise, when taking near objects, a considerable discrepancy will be apparent between the camera image and that shown by the finder. This discrepancy must be watched and allowed for when taking principal objects at a distance of 6 ft. or nearer.

Sighting along one edge of the camera may be generally trusted to indicate the centre of the picture given by any lens, but this rough and ready method, though particularly useful at times, should not be absolutely trusted till the correct centring of the lens has been verified, and it should then only be used for comparatively distant objects.

For certain effects, trick pictures, etc., special devices are added to the camera. Masks of different shapes are provided which can be placed in front of the film limiting the view more or less; a circular mask or one with two circles cutting one another representing the view through a telescope or opera glasses respectively. Views apparently through arches, key-holes, or looking out of caves or windows, can be produced in this fashion.

Another masking device is useful as it saves the trouble of double printing the positive picture, by producing a negative on which the double picture is taken. A part of the picture is stopped out by a suitably shaped mask when the film is first run through; the film is then rewound and again threaded in the camera with the same perforation on the film in engagement with the claw or pin; another mask is then substituted, its opening is exactly the same shape as the opaque part of the previous one, and the film is then exposed a second time, filling in the other part of the picture. It is important in the use of these masks that they register exactly the one with the other, and that they and the slides into which they fit be kept particularly clean, otherwise failure will be certain.

Pictures that appear to fade away or to dissolve into other pictures, are produced by

gradually closing the diaphragm of the lens, so that the amount of light reaching the film is gradually reduced. The amount of film registered by the counter is noted when starting to close the diaphragm; when closed the camera is turned backwards till at the noted position after having capped the lens. The new picture is then started and the diaphragm gradually opened till it reaches the desired aperture, when the picture proceeds as usual. The same results can be produced by means of two distinct negatives without rewinding the film or reversing the camera, but this necessitates double printing, and the same amount of care must be taken with each positive turned out. The negative method just described is infinitely more satisfactory. Some cameras reverse by merely turning the handle in the contrary direction, but in many it is necessary to uncouple the take up band from the "direct" pulley and place it on the "reverse" pulley each time the change of direction is to be made. A recent camera hailing from America, produces dissolving effects by a device by which on pressing a button, the shutter automatically gradually closes itself. The lens is then capped and the camera turned backwards the desired amount. The lens is uncapped and another button pressed, and on turning the handle the shutter automatically opens gradually, producing much the same effect as when working with the diaphragm. There are advantages in this method in that it is not necessary to notice the setting to which the diaphragm must be opened, as it remains set all the time, and also in the fact that the operator has only to turn the handle while the change of intensity of light is taking place. It is somewhat difficult to turn steadily and at the same time move the diaphragm lever evenly. A second operator is often requisitioned for this purpose.

"Reversed action" pictures are sometimes taken for trick subjects. With a reversing camera worked in contrary to the usual direction, this is easily effected; but by a non-reversing camera placed base upward, and with its top fixed to the tripod, the same action is produced. The latter method is usually the most convenient, because the camera is loaded and set in the usual manner, and should only a

short reversed action section be required, it is merely necessary to turn the camera upside down, and there is no need to alter any of the adjustments or loading, or to wind any film in any special manner.

For some subjects very slow taking is required, and many cameras are supplied with means for taking a single picture each time the handle is turned a complete revolution. Except for trick subjects this attachment is seldom used, as it gives quite a false rendering of what really took place when the negative was taken.

Cameras are becoming more and more complicated as to the different distinct functions they perform, perhaps one should say cameras are getting nearer perfection. The camera of the future will run with less friction than those now in use, will weigh less, will carry more film, will be more expeditiously threaded up, will probably be supplied with a shutter adjustable to take account of $\frac{1}{2}$ of the possible light instead of between $\frac{1}{8}$ and $\frac{1}{2}$ as at present, and will be variably geared to the rotating and elevating head, so that while driving the film it shall move evenly and at any rate required, or remain still. Also, no doubt it will run itself by electrical or other power and so allow the operator to devote his whole attention to taking the picture.

A few very wonderful cameras have been made to suit special requirements, such as photographing growing plants, giving only a few exposures per day, also others for dealing with the other extremes of cinematography, as for instance, making one hundred exposures per second, but as these do not come within the scope of the title of these articles, I shall not deal further with them.

The camera, tripod, rotating and elevating heads constitute an important unit in the industry, and they should be chosen to suit one another. There is no harm in having the stand too solid, except that the weight to be carried is in excess of what is necessary, but on no account should the stand show any deflection due to the strain imposed by turning the handle of the camera when the film is nearly all in the take-up box, at which time the strain is at its greatest.

PRESTON'S PICTURES.

(BY OUR OWN CORRESPONDENT.)

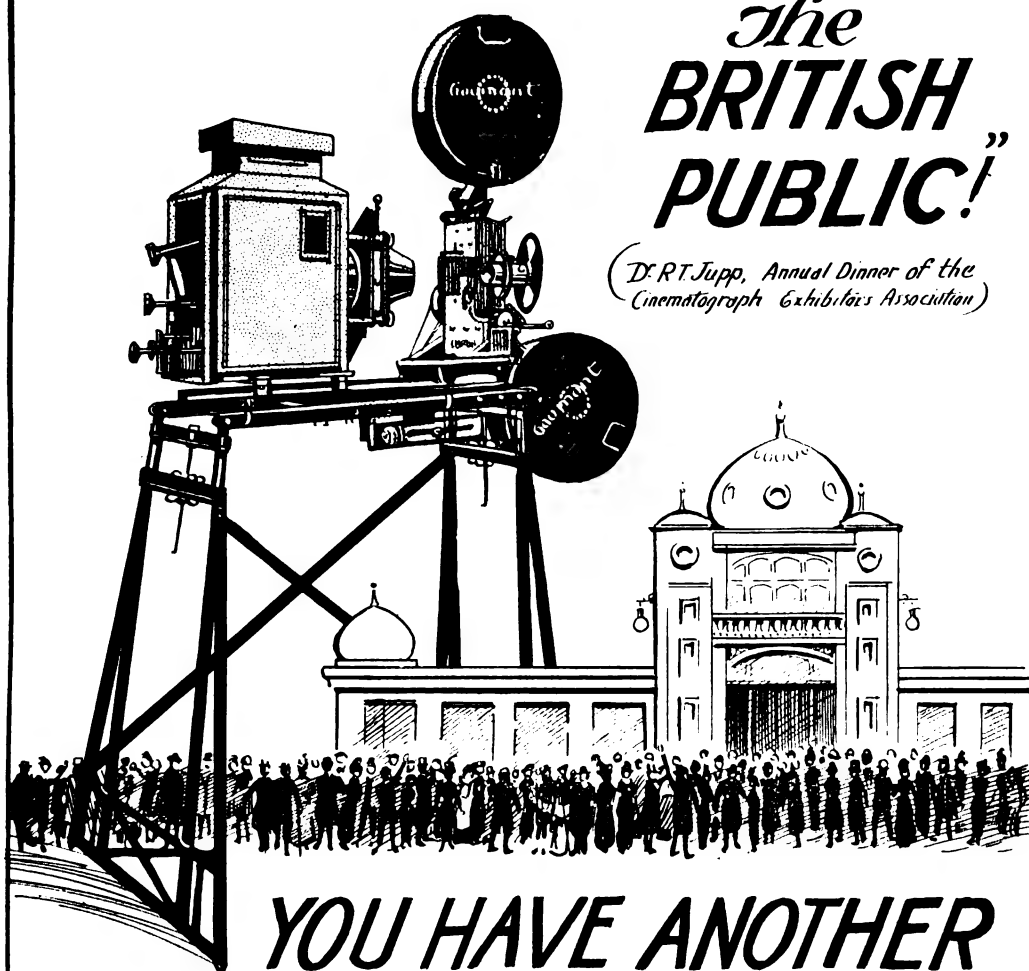
The Preston picture palaces were unique for all-round excellence last week. At the Embee Hall drama took pride of place, the "stars" being, "The Lost Chord," "The Bully," "Silent Heroes," and "The Diamond Crown." The humorous element was well catered for, whilst "Nature's Mischief-makers" and "Baby" made interesting studies.—At the Imperial Palace comedy was given precedence, subjects of this nature including "Bunny's Dilemma" and "Mrs. Rabbit's Husband Takes the Shilling." A fine drama was provided in "Children of Destiny." There was also a good racing topic in

"Master Bob."—The principal items at the Marathon were "The Impostor" and "The Leopard Detective."—Such a popular adventure story as "Capt. Kidd, the Pirate" drew large audiences to the Alexandra Palace, and at the Queen's Hall "A Convicting Shot" and "The Glass Cage" were top of a fine bill.—The large pictures screened at the Picturedrome and Temperance Hall were, respectively, "Fruits of Vengeance" and "Widow Maloney's Faith," both highly meritorious in presentation, and at each place other attractive films were also shown.

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ITEMS OF INTEREST.

COPYRIGHT CASE.

In a case heard in the Paris Civil Courts an author has just won his action against a film company for alleged infringement of copyright. After counsels' speeches for the parties concerned, the Court decided that the author's claim was justified, and entered judgment accordingly.

A NEWPORT MEM.

The Olympia (Newport) continues to maintain its high place in public estimation for the excellence of the pictures shown. The principal attractions this week included "Chelsea 7750," "Caprice," "The Open Gate," "Mosquitoes and Musketeers," "Will Evans Whitewashing the Ceiling," "The Diver," "The Deaf Burglar," with many other interesting and comic films.

"PICTURES, LEEDS."

A well-designed booklet is to hand from the Wray Film Agency, Limited, and comprises a neat red cover with about twenty pages of excellent illustrations depicting various portions of the premises at Wellington Chambers, Leeds. The many departments and large staff fully show the growth of this important Yorkshire film renting and supply house.

A NEW HEPWORTH SERIES.

Encouraged by the great success of their Charles Dickens Films, the Hepworth Manufacturing Company, Limited, contemplate running a similar series of productions on an equally lavish scale, founded on the works of that famous author, Charles Reade. The first of these will be "The Cloister and the Hearth," which is already completed.

EVENTS AT EVESHAM.

At the Grand Cinema, crowded houses and great excitement prevailed. The pictures of special interest were much enjoyed. Miss Cissie Haines, an Evesham young lady, was cordially welcomed. She has during the past season appeared in pantomime, and her visit to Evesham Cinema was a great success. The pictures for this week are "Dr. Nicholson and the Black Diamond" and "The Race." For the latter portion of the week "The Great Circus Fire" will be featured.

RECRUITING CAMPAIGN.

The Hastings Cinema de Luxe last week materially assisted a recruiting campaign for the local Territorial Force by inviting men in uniform and the members of the National Reserve to a free view of the British Army film. The 5th Battalion of the Royal Sussex Regiment marched to the hall headed by their band, who, under the direction of Bandmaster Rich, played selections while the pictures were being shown.

MELTON MEMS.

Large audiences at the King's Picture House, Melton, were thrilled by the great masterpiece, "The Miracle," and Mr. Morris has every reason to be satisfied with the bookings. Further enterprise has been displayed by securing "When the Earth Trembled" for this week-end.—Mr. Cox was also well pleased with the drawing powers of "What the Gods Decree" and the "Burning Train" at the Thorpe End Picture Place last week, and anticipates big business from "The Airman's Bride" and "War Correspondents."

"DAVID COPPERFIELD" IN THE STATES.

The Hepworth Manufacturing Company, Limited, are delighted with the reception which their film, "David Copperfield," has met with in America. Mr. Blinkhorn, Messrs. Hepworth's American representative, has sent over a whole sheaf of newspapers, in which the production is referred to at great length, and in most eulogistic terms. At Calgary, the *Herald* invited all the school children of the town to be their guests at a special performance of the film.

ELECTRIC LIGHT SWITCHING COMPETITION.

We are informed that there are nearly 200 entries in the competition conducted by our contemporary *Electricity*. Candidates had to send in answers to one of three sets of examination questions on the principles and practice of controlling lights by means of modern tumbler switches. These questions, by the way, showed that there is very much more in the subject than many people suspect. The detailed results of the competition, with the names of prize and certificate winners, will be published in the April 24th issue of *Electricity*. The examiner, it may be added, is Mr. W. Perren Maycock, M.I.E.E.

GOOD BIS. FOR HASTINGS.

In connection with the "Pageant of Heroes" proposed to be held at Hastings, Mr. Whyte Jones, of the Central Picture Palace, has offered to give a benefit in aid of the funds. He has also expressed the hope that the proprietors of the other cinemas will do likewise, or even, in the case of the larger halls, go one better, as a pageant must cause many more people to visit the town than would otherwise be the case. Mr. Jones is also of opinion that Hastings would secure a good advertisement throughout the country by the films of the pageant being shown in the topical films, provided that the organisers do not allow exclusive rights to any one firm.

HARROW HEADLINES.

Picture house managers with an eye to advertising might take a hint from the writer who says of Messrs. A. and L. Tipping's highly successful cinema: "The Cinema is developing fame as a pick-me-up for depression, for a lady was overheard to say, 'I don't feel well; I shall go to the Cinema to-night.'" Their "prescriptions" this week are two programmes of high excellence, containing "From Out the Blood," "A Queen's Love," Keystone and Vitagraph comedies, the "Pathé Gazette," and many other capital items.—Since the Harrow Picturedrome secured the Sherlock Holmes series many more patrons have been drawn to this popular house. "The Musgrave Ritual" holds pride of place in the current programme, and for the week-end a fine attraction is being screened in "A Sporting Chance."—The Wealdstone Cinema continues to hold the favour of the public. Last week "A Messenger of Discord" was the principal item. The current programme is drawing good houses, special notice being given to "A Child of the Sea" and "Waffles in a Marriage Tangle."—On the London side of the district the Wembley Cinema successfully fulfils its duty. During the whole of the week "The Three Musketeers" is on the screen, and the thrilling incidents of this attraction are balanced by a good supply of comedies.

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A "JULES VERNE" RELEASE.

As our readers will no doubt perceive in our advertisement columns, the Eclair Company are offering for sale the exclusive rights for the kingdom of "The Children of Captain Grant," a Jules Verne feature which we reviewed a fortnight ago. This is an excellently produced subject and one with a great name behind it which should prove an invaluable advertising asset. We venture to predict that such a good thing will soon be "snapped up" by some enterprising firm in the Trade.

"ECLAIR" CAMERA CAPTURES.

Some very successful results were obtained during the past week in "exclusives" for the "Eclair Journal." On one day two of these were secured, one being the amusing football match between the "Spurs" and the Music-hall Artistes, in which Joe Elvin and Harry Tate took a prominent part. On the same day the "Eclair Journal" had their representative at the memorial service over the crew of the "A 7," the result being an excellent picture. A scheme has been evolved whereby the exhibition of the above-mentioned football match may further benefit the Variety Artistes' Benevolent Fund. Particulars of the scheme will be sent by Mr. Ratisbonne, manager of the Eclair Company, Cambridge Circus, London, W., upon receipt of applications from exhibitors.

FEATURES AT EALING.

A succession of very fine subjects has recently been featured by Mr. Salt, the manager of the Theatre de Luxe. "The Seed of the Fathers" and "A Cry in the Night" were screened to enthusiastic audiences last week. "Ave Maria" and "For East is East" should prove popular here.—At the Kinema last week, Mr. Stapleton-Holloway had "The Fight for Millions" and "The Diver" as features, which were well enjoyed by good audiences. "The Island of Vengeance" and "In the Hands of London Crooks" are "topping the bills" for this week. Great interest attaches itself to the last-named, as several local scenes appear in the picture.—The management of the Walpole booked "The Mystery of St. Martin's Bridge" for last week, and were well rewarded for their enterprise. "The Wreck" and "Joan of Arc" are being screened this week. The Walpole orchestra are including the following pieces for "Joan of Arc," etc., this week: Overture, "Saul," Rubenstein's "Nocturne" and "Entry of the Bayard." The organ solos will also be specially selected.—"The Diver" and "In the Whirl of Strife" were amongst the features exhibited by Mr. Canua at the Broadway last week. The management moved into their more palatial building, which is to be called the Broadway Palladium, on Monday of this week. The new theatre has a seating capacity for over 2,000, and nothing but the latest and best of pictures is promised. No expense has been spared to make this theatre the most luxurious and comfortable of houses. The Royal Cermona Orchestra, under the direction of Miss Dorothea A. Vincent, M.R.S.M., has been engaged, so that musical critics will have nothing to grumble at. The opening ceremony was performed by the Marchioness Townshend, the Deputy Mayor, Mr. J. G. Eden, being in the chair. A special feature is to be made of "picture recitals," and Master Eric Brooks has been engaged to sing solos.—At the Northfields Cinema, "Nick Winter and the Lost Prince" and "The Globe of Death" are showing this week.—Unprecedented scenes were witnessed at the Hanwell Grand, when the management featured exclusively "The Miracle," accompanied by a choir and orchestra. "Give Us This Day" is the chief attraction this week.—At Acton last week the Crown screened "A Dead Man's Child" with good results. The attraction this week is "The Diver," "Count Zarka" was featured at the Cinema, and "In the Hands of London Crooks" is being shown this week.

BRIDLINGTON DOINGS.

The Bridlington Corporation has decided to purchase the New Spa, and will thus come in possession of another picture palace. They already possess two at the Princes Parade, the profits from which go to the relief of the rates.—Mr. J. Austin has achieved well deserved success at the Picture House, where he recently showed "The Bridge of Terror." "The Poison Tree" was a successful feature for the first half of this week, and in his effort to provide "the best in the town," Mr. Austin has secured "A Message from Mars" for the last three days of the week.

GOOD BUSINESS AT BARNSELY.

One of the most successful theatres in the populous Barnsley district is the Eastgate Electric, where Mr. B. Wilson, formerly of Halifax, is the manager. A remarkable fact comes to light, according to a correspondent, in that during the period of two or three weeks, a record in takings has been noted upon more than one occasion. Last week's features were "The Great Circus Fire" and "Seed of the Fathers," while this week "The Wells-Blake" contest and Edison's "Why Girls Leave Home" are prominent lines in a good bill.

LINES FROM LEICESTER.

There will be scarcely a picture house in Leicester without its "exclusive" feature this week. Prominent among them is Wagner's "Tannhauser" at the Silver Street Electric, given with special music, while at Olympia, "Anne Boleyn" will command attention. "The Evil Power" and "Gipsy Blood" are two good things at Clayton's Picturedrome.—A stone's throw away, at the Imperial, "Bombita" and "Satan's Castle" are strong attractions.—At the Coliseum, "A Fight for Millions" is relied upon to do good service, yet another top-notch being "Fruits of Vengeance" at the Knighton Cinema.—"The picks of the programme" at the Belgrave Cinema are "The Vampire" and "The War Correspondent," while in the capital programme arranged by Mr. T. P. Blakesley at the Boulevard Electric are "Why?" and "The Land of Dead Things."—The British Army film at the Picture House has been a splendid success, the spacious lounge throughout the week rarely being free of an expectant crowd.

TEES-SIDE TOPICS.

The feature film in an enjoyable programme at the Electric Theatre, Middlesbrough, last week was "The Colonel's Wife." "No seats guaranteed unless booked in advance" was announced, following upon the first night's exhibition of "Sixty Years a Queen" at the Popular Picture House, and which was remarkably successful. "The Children's Hour" was a splendid poetic feature at the Hippodrome, Middlesbrough.—"The Musgrave Ritual" was successfully shown at the Royal Cinema, Stockton. This was the fourth of the Sherlock Holmes series shown at this popular hall. "Renunciation" was presented at the Globe, in addition to "The Black Countess" and "Land of Dead Things." "A Good Little Devil," "Counsel for Defence," and "Lieut. Daring, Aerial Scout," were included in a brilliant programme at the Empire, Stockton.—"A Queen's Love" was a big attraction at the Court Kinema and Arcade Cinema, Darlington, last week. On Thursday the change included "The Battle of Manila." "In London's Toils" and "At Cross Purposes" resulted in excellent business at the Alhambra.—The star item at the Empire was "Vampires by Night," which was appreciated by very large audiences. A feature of the programme was the appearance of Mr. George Bernard in a repertoire of song scenas.

CINEMATOGRAPH CARTOONS.

The well-known cartoonist, Mr. G. M. Payne, has been engaged to draw a number of his original cartoons for "The Trans-Atlantic Times." The inclusion of this clever artist's sketches should lend a charming additional interest to this new series.

PHENOMENAL ATTRACTIONS.

The run of the "British Army" film, which has proved such an attraction at the Scala Theatre, closes this week after an extended series of splendid houses. Next week, we hear that an elaborate Alexander Dumas production, "The Chevalier de Maison Rouge," and a realistic coloured drama, "The Paths of Glory," will be exclusively presented.

BOGNOR BRIEFS.

During last week at the Pier, Bognor, the chief features were "The House of Temperley" and "The Musgrave Ritual." Starting on Monday this week, the films included "The Black Thirteen," "In the Depths of the Sea," and "When the Earth Trembled." The Pier, being now the only picture palace in the town, receives good patronage, especially on Sunday evenings.

A FEATURE FOR EASTER.

The Gaumont Company, Limited, are following up the release of "The Curse of Greed" with another big subject. On Easter Monday will be released "At the Hour of Dawn," an historical drama which describes the taking of a mediæval city by a brigand chieftain and a well-armed force. The scene of the play is Nocera, a small town in Central Italy, and the date the Easter season, 1396 A.D.

LONDON COUNTY COUNCIL NOTE.

In its report as to action taken under the Cinematograph Act, 1909, during the quarter ended December 31, 1913, the Theatres and Music-Halls Committee of the London County Council gave the following particulars:—Premises in respect of which licences had lapsed, 9; licences granted, 33; transfers of licences, 30; notices of occasional exhibitions, 25; while the occasional exhibitions held numbered 30.

AERIAL FLEET FOR A FILM.

One of the most thrilling scenes in the Lubin Company's forthcoming feature, "The Golden God," is a picturesque battle between aeroplanes. The play is laid in America in 1950, and is a capital *v.* labour struggle, and Mr. Fielding, anticipating warfare at this time, chartered a fleet of aeroplanes to participate in the scenes. Several thousand people, representing the soldiers and populace, take part, and the battle in the clouds by the aeroplanes gives a vivid touch to a titanic struggle.

NEWARK JOTTINGS.

Mr. Kadwell continues to place fine programmes before his increasing number of regular players at the comfortable New Kinema. Last week "The Battle of Manila," "The Chinese Death Thorn," and "The Rosary" were particularly successful. At different stages of the latter picture's progress Miss Fanny Dixon sang the well-known song in a sympathetic manner. The music is a great feature at this house, and reflects great credit upon Miss Bourne and her orchestra.—"The Mystery of the Silver Skull" and "The Burning Train" were Mr. Boardman's specials last week at the Corn Exchange, and for the first three days of this week "When the Earth Trembled" will doubtless account for big business. Included in the variety show at the Picturedrome last week was "The Mystery of the Tin Soldier."

A LEEDS APPOINTMENT.

Mr. Harry Roger, joint owner with his brother, Mr. Fred Roger, of the Alpha Picture Theatre, and vice-chairman of the Yorkshire Exhibitors' Association, has accepted an appointment as outside representative for the Wellington Film Service, Limited. Mr. Roger has had experience of the film renting business as a representative of the New Century Company. He will retain his interest in the Alpha Picture Theatre.

EXCITING EXCLUSIVES.

We hear from Mr. Cricks, of Cricks and Martin, Limited, that his company have just finished the production of a very thrilling three-reel subject, which is said to be of unique interest. It is interesting to note that the English rights of previous exclusives have been disposed of as follows:—"Snatched from Death," Gaumont Company; "For East is East," Mr. H. Winik; "A Soldier's Honour," Fenning Film Service, Limited; while both "A Daughter of Satan" and "Wrecker of Lives" have been acquired by Ruffells Exclusives, Limited.

PROPOSALS AT BRADFORD.

The Bradford Corporation Licensing Committee have instructed the Town Clerk to ascertain what regulations, if any, are in force in other towns with respect to the admission of children (say, under fourteen years of age), to second-house performances at picture theatres. Four members of the Licensing Committee have been appointed to consider and report upon draft rules, to be prepared by the Town Clerk, with respect to cinematograph theatres, and upon the suggested provision of badges authorising members of the Committee to enter and inspect premises licensed by the Committee.

CHANNEL ISLAND CINEMAS.

The principal films screened at the various theatres in Guernsey last week, were "Czernowska," "Flirt," and "Niagara Falls" at the Rectory Hall; "The Poison Tree," "Winning of White Dove," and the "Pathé Gazette" at the People's Picture Palace; "Portia," "Island of New Zanzibar," and "The Moonlight Trail" at the Empire, St. Sampson's.—On the Isle of Jersey, "A Daughter of Romany" and "Her Dreadful Secret" were seen at the Opera House; "A Highland Romance," "Broncho Billy's Oath," and "Calamity Anne's Dream" at the Alhambra, "The Outlaw," "The Anarchist," and "On the Broad Stairway" were also well received at West's Picture Playhouse.

ROUND THE CAMBRIDGE HALLS.

The exclusive at both the Electric Theatre and the Picture Playhouse last week was the "Wells v. Blake" contest, which drew large attendances from the Wednesday.—At the Electric, "The Street Waif" and "Innocent" with "Pathé Gazette" were also among the chief items screened. On Monday, Tuesday and Wednesday the programme included "The Pipe of Peace," an interesting picture showing catch-as-catch-can wrestling, and "The Girl Next Door."—This week's programme at the Playhouse includes "The Trail of the Lost Chord," in which the orchestra has an opportunity of introducing some fine incidental music, "What Happened to Pimple," "Their Husbands," and "The Pearl Smugglers."—The star films at the Empire are "Caste" and "Grist to the Mill."—Good business is being done at the Gaiety. The stars for Monday, Tuesday and Wednesday were "Cap of Destiny," "Arriet's Baby" and "Alkali Ike, Hypnotist." The orchestra here is under the supervision of Mr. Julian J. Best.

GRAND MILITARY WEEK.

The "British Army" film proved a great draw last week at the Picturedrome, Hitchin. About 200 Territorials visited the theatre on Tuesday and Friday nights. The band of the 4th Battalion Beds. Regiment was in attendance, and played selections to the pictures. The house was packed for the whole of the week.

CHANGES AT LEEDS.

The Pictodrome, Armley, Leeds, has changed hands, having been sold by Mr. C. Lightowler to Mr. G. Mann, late manager of the Leeds Corporation Cleansing Department. Mr. Mann, it is understood, will undertake the management of his new charge personally.—The new Haddon Hall Picture House, in Burley Road, which has just been opened and is doing big business, has been placed under the management of Mr. Greacock.

A DUBLIN NOTE.

We are advised that the Dublin branch of the General Film Agency, Limited, has, under a mutual arrangement, been disposed of to Mr. Norman H. Whitten, the new arrangement commencing this week. Mr. Whitten has, for the last twelve months, acted as manager for the company in Dublin, and has gained a very wide circle of business friends. We trust that his native confreres will continue to support him in his individual efforts.

FROM THE EMERALD ISLE.

We hear from Mr. J. T. Jamieson, of Messrs. J. T. Jamieson and Sons, the well-known Dublin exhibitors, that he has just secured the exclusive rights for Ireland of Messrs. Pathé Frères magnificent coloured film, "The Messiah," also the first Irish rights, with options of extensions, for Pasquali's colossal production, "Spartacus." Mr. Jamieson remarked that he expected to do excellent business with the features, and was quite satisfied with the progress of his theatres, despite the increased opposition of the last few years.

BY THE SANDS OF SALTBURN.

Under the direction of Mr. Leon Wood, a well-known provincial exhibitor, the theatre known as Pictureland, Saltsburn, continues to do excellent business. Mr. Wood, who is one of the "old hands" of the entertainment world, knows just the right kind of programme to place before his patrons, and his keen judgment has always been a factor in the success of his various enterprises. He is running a twice-nightly show at the above theatre and three changes per week. Recent and current toppers include "The Crimson Stain," "The Haunted Castle," "Fantomas" and "Lieut. Daring and Room 41."

LICENSING AT MIDDLESBRO'.

At the Middlesbrough Brewster Sessions a year ago a provisional licence was granted for a new picture hall in Newport Road, and Mr. J. W. Punch applied on Saturday last for a music and dancing licence. He pointed out that the chief constable had objected owing to the smallness of the hall, but now the frontage had been extended to 65 ft., and the seating accommodation was 934 instead of 693. There would be no variety turns. He stated that he would appear before the next meeting of the Watch Committee to apply for a cinematograph licence.—Mr. G. E. Burgess said that all the arrangements were perfectly satisfactory, and he added that the hall would work an improvement in Newport Road.—The Bench decided to grant a six days' licence, with the condition that no intoxicants should be sold on the premises. Licences were also granted for the Gem, North Ormesby, and the Pacific, North Ormesby.

SCENE IN EAST END CINEMA.

Before Judge Smyly, at Bow County Court last week, an action was brought against the proprietor of the picture palace situated at the back of Mile End station. Plaintiff, a butcher's assistant, sued, through another, for £10 10s. damages for injuries alleged to have been sustained through being ejected by defendant. Mr. Anderson represented plaintiff and Mr. A. Robinson the defendant. Plaintiff submitted that he had been unable to work for a fortnight owing to the assault. The defendant denied having used unnecessary violence, and stated that the ejection was in consequence of insulting language used before ladies. After a lively passage-at-arms between the solicitors and the hearing of several witnesses, including two ladies who were present, his Honour said that the young man had unfortunately got himself mixed up with those who were responsible for the trouble. Verdict would be for the defendant, with costs.

MORE IN PROSPECT.

The Bradford Licensing Committee has granted full dramatic and cinematograph licences to Mr. Francis Laidler, the lessee of the new Alhambra, which is now close upon completion.—The scheme for the new Victoria Picture Palace, Gillington, is progressing favourably.—The Corporation Buildings Committee has approved plans by Messrs. Abraham Sharp and Son for an up-to-date picture theatre in Cross Lane, Great Horton, upon which building operations are to be commenced almost immediately. The seating accommodation will be for 800.—There are rumours of prospectors looking for eligible sites for other houses.—The Picture House adjoining the new Alhambra is getting very near completion, and the interior decorations already show the degree of beauty which will be possessed by this fine hall.—The Regent Picture House, which has recently grown with great rapidity in Manningham Lane, is now receiving its ornate frontage on the city's main outlet.

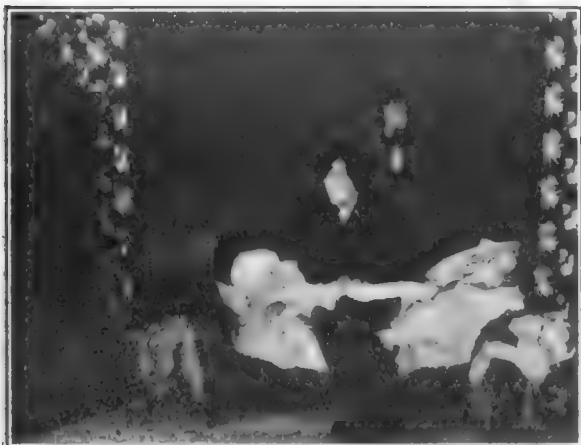
EDUCATION BY PICTURES.

Two very significant developments relative to the question of educational films have just taken place, one in London and the other in Glasgow. On Friday last a series of pictures was shown before the Architectural Association at its house in Westminster, and the outlines of a scheme, devised in conjunction with Messrs. Ruffell's, were given by the President, Mr. W. Curtis Green. By the acquirement of these films of industrial processes, the Association will be enabled to supply them to the lecturers of the various technical schools. The various sections, each an admirable exposition of some portion of the building trade, were lucidly explained to the members by Messrs. C. E. Vardell, C. Mitchell, A. Gilbert Scott, Philip E. Webb and Mr. Frank Jackson, all well-known specialists in constructional design. We shall await, with pleasure, the further development of such an important portion of the educational possibilities of motion pictures. Through the enterprise of the directors of the well-known Picture House, Glasgow, last Saturday witnessed the inauguration of a daily exhibition of "educationals." Mr. James Cunningham, J.P., presided, and was accompanied by H. M. Inspector of Schools for Lanarkshire, Mr. T. B. M. Lamb, and the Rev. W. Reid, the Rector of Eastbank. An exhibition of geographical subjects was given to the higher grade and senior pupils of the Eastbank Academy, which was vouched for as wholly enjoyable and an important step in advance of modern educational methods. Mr. Lamb said that the scheme "was a welcome change," whilst other expressions of pleasure were forthcoming from those present.

A REMARKABLE REAL-LIFE PRODUCTION.

A "CINEMATOGRAPH REPORT" OF THE BEILIS CASE.

In order to make fully clear the nature and significance of the remarkable film, "The Mystery of the Beilis Case," which is being handled as an exclusive by the Capitol Film Company, it may be as well to refer briefly to the events



with which the picture deals. The famous trial of the Jew, Mendel Beilis, for the murder of the Russian boy, Justchinsky, which ended last year at Kieff in the acquittal of the accused, after an inordinately long hearing, will be remembered by everyone. The case was eagerly seized upon by the Anti-Semites as an opportunity of demonstrating the bitterness of their hatred against the Jews. The crime was stated to be a ritual murder, and public feeling was so strong that it was only after the most convincing proofs of his innocence had been brought forward, that Beilis was reluctantly set free by his judges. Amongst the detectives engaged upon the case was Nickolay Krassowsky, at that time Chief of the Secret Police at Kieff. After careful investigation, Krassowsky is alleged to have succeeded, not only in proving the innocence of Beilis, but also in fastening the guilt, or the chief share thereof, upon a woman, Vera Cheberiak, who, it will be remembered, figured prominently in the trial. In spite of the convincing nature of the proofs which he brought forward, however, the Russian police officials refused to take up the new prosecution, preferring to leave the crime, by implication, still at the door of the Jews. Krassowsky was dismissed from the force, and—so we are told—Vera Cheberiak was sent, at the expense of the Russian Government, to America, where she continues to receive remittances.

The present film has been prepared by Krassowsky, with the assistance of a Russian journalist, Brasul-Brushkowsky, and constitutes a "cinematographic report" of his investigations, which the Russian Government is said to have ignored. It is thus not merely a detailed reconstruction of the murder, but also a constructive indictment against the woman, Cheberiak, whom Krassowsky alleges to be, with her accomplices, the guilty party. How far the accusation is justified, it is, of course, impossible to say without subjecting the facts to a more detailed examination than it is within one's power to make. The new theory of the murder, however, bears every evidence of possibility, and, indeed, of probability; and, if there is as much truth in it as there appears to be, it is a very strong indictment of Russian methods of dealing out justice, as well as of the woman it charges with the crime. In any event, it is quite unique as a film, since it represents the first time the cinematograph has been used for the purpose of giving evidence and making a direct accusation in a murder case.

Although we have been tempted by the singular nature of the film to enlarge upon its value as a scientific and detailed reconstruction of actual events, it must not be thought that this is its only quality. As a matter of fact, it appeals to us, and will probably appeal to



most people very much more deeply, as a wonderful drama, whose extraordinary power and realism are derived quite as much from the very great skill with which it is presented as from its connection with a tragedy of actual life. It is no more vulgar "murder drama," hastily

put together to titillate the public's morbid appetite for gruesome details. Where it touches upon real happenings, it is a "film with a mission." Otherwise, it is an exceptionally fine play, fascinating as a study of criminal psychology, striking in its dramatic qualities, and impressive—almost remorseless—in its force and vivid realism. The whole thing is essentially Russian, both in design and in execution, as, of course, it ought to be. It reminds one irresistibly of that unequalled masterpiece, Dostoevsky's "Crime and Punishment," in its relentless portrait of a murderer's mental sufferings, and in its detailed analysis of the events which precede and follow a crime. Obviously, it is a very gloomy film. There is little or nothing in any part to alleviate the atmosphere of horror in which the chief character seems to move, or to slacken its tension as a drama. If it lacks conventional form in some respects, this is doubtless due to the fidelity with which the events of real life have been followed. It is, that is to say, a trifle documentary in character.

To turn to the more technical side of the production, it would be well nigh impossible to praise too highly the very great art with

which the whole thing is presented. No film ever made, either in or outside Russia, has given us so vivid a picture of Russian life amongst the lower classes. It abounds with graphic character studies, and the chief personages are represented with the utmost power and sincerity. The conventional methods of the theatre have been entirely abandoned in favour of the spontaneous instincts of real life. The actress who plays Vera Chebriak gives one of the most remarkable performances yet seen on a screen. In fact, nothing quite like it has hitherto been done.

There are one or two minor criticisms which might be levelled against the film—such as the absence of snow during the Russian winter—but there is nothing of any importance at which one can take exception. As a protest against the injustice of Russian police methods, Krassowsky might have laid greater emphasis upon the points he presumably wished to accentuate, but this aspect of the production will doubtless be less interesting to the British public than its qualities as an unusual and immensely strong drama. And, considered as a drama, it is worthy to be presented in the best theatres throughout the country.

SOUTHAMPTON SIDELIGHTS.

(FROM OUR OWN CORRESPONDENT.)

The Works Committee of the Southampton Borough Council, acting upon the powers vested in them under the Cinematograph Act, 1909, exercise a very watchful eye upon local cinemas. Although most of the halls are open on Sundays, the general practice of the halls is to give the operators one day's rest in seven, but in spite of this fact, a strong effort has been made to make the renewal of the licences for the present year subject to the condition that no employee shall be engaged for more than six days per week. The matter came up at the last meeting of the committee, but the voting was equal, and the Chairman (Mr. S. G. Kimber), gave his casting vote against the proposition.

Mr. Herbert Lang, manager of the Kingsland Picture Palace, is to be congratulated on having drawn the attention of the Watch Committee to a much needed improvement. For many years the condition of Kingsland Square—an open space faced by the theatre, which is one of the newest and most up-to-date in the town—has been a disgrace. People have had to stand about in pools of water and almost up to their necks in mud after a heavy shower of rain. It is now recommended that the footpath should be channelled and the Square tar-sprayed.

Business has been so good in the local halls of late that in two cases at least—the Kingsland Picture Palace and the Standard Electric Theatre—it has been decided to remove seats at the back of the halls to allow of standing room. Standing is already permitted at most of the other theatres.

The exclusive films shown by Messrs. Bacon and Hood, at the Portwood Palladium, where two performances are given each night, combine to

attract the best class of audience. Last week "The Spectre of the Sea" was screened. An exciting detective drama, "A Fight for Millions" forms this week's star subject.

Delightfully appropriate music is rendered at the Alexandra, under the leadership of Mr. E. Stillwell, late bandmaster of the 3rd Hampshires. The two-part drama, "The Winner" and "Greed for Gold," a story from the West, were included in the programme last week-end.

Martin Harvey has been seen at the Carlton in "A Cigarette Maker's Romance."—At the Atherley, "The Foreman's Treachery" has been the principal item in a good bill.—Mr. Percy C. Lambert has been showing some good things at the Southampton Picture Palace, and "Fortune's Pet," which has been screened in two parts this week, is one of his best.

THE "TRANS-ATLANTIC TIMES."

We hear that, with regard to the issue of the "Trans-Atlantic Times" from Universal House, Oxford Street, the endeavour of the producers of this new topical will be to place upon the market "something different from others," and more of a "News-teller." Interest is to be the motto behind the "Times," and in order that this motto may be upheld, extensive arrangements have been made to obtain live subjects for each issue. Already success has fallen in the way of the "Times," for the first issue was given the warmest praise, and succeeding issues will, it is promised, merit the same, because of the determination to give the cinema public pictures of the day in the best style.



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TWO REEL FEATURE RELEASE

PEG O' THE MOVIES

Drama. By James Oppenheim.

Code—VUURPROEF.

Released Monday, April 6.

No. 7495.

Approx. 2030 ft.

When Peg becomes a moving picture actress, Stephen, in disgust, goes West. Peg is made leading lady of a company also going West, and here Stephen chances upon her, rescues her from a band of "Indians," and rides madly off with her.

SPECIAL "HOLY WEEK" SUBJECT

AND AN ANGEL CAME

Drama. By Bannister Merwin.

Code—VULNERATO.

Released Monday, April 6.

No. 7426.

Approx. 920 ft.

A symbolical drama relating the story of a mother who refused to give her sick child up to Death. Miraculous photography strengthens the power and interest of the theme.

Mary's New Hat

Comedy. By S. W. Bunting.

Code—VUURWAPEN.

Released Thursday, April 9. Approx. 600 ft.

No. 7505.

Mary's father pretended to black hubby's eye because he would not buy her a new hat. Mary had the two men arrested. They bribed the constable, and he gave the money to Mary, who soon appeared in the new hat.

SPECIAL EASTER SCENIC

Jerusalem and the Holy Land

Code—VULNERAMOS.

Released Thursday, April 9. Approx. 500 ft.

No. 7422.

A beautiful study of Palestine, including street life in Jerusalem, the Church of the Holy Sepulchre, the gardens of Gethsemane, Bethelhem, the river Jordan, Jericho, and the Sea of Galilee.

A Night at the Inn

Drama. By Jeannette L. Gilder.

Code—WAAIERTJES.

Released Thursday, April 9. Approx. 870 ft.

No. 7521.

A traveller displays a fat purse, and the villainous landlord directs his sister to drug him. This plot foiled, he endeavours to trap his victim in a fiendish contrivance over his bed, but the sister again saves the stranger.

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Featuring MISS MIRIAM NES



MISS MIRIAM NESBITT as "VERONICA SHIRLEY."

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Intensely thrilling inci
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BITT & MARC McDERMOTT.

Length 2,060 ft.

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April 13th.

Plot.

Solution of which is
final scenes.

Depends upon an express

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Finished Production.



MARC McDERMOTT as "JACK MORLEY,"

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J. D. Walker's World's Films, Limited.

The announcement we are privileged to make, that Mr. J. D. Walker is severing his connection with the Walturdaw Company, will prove a matter of wide interest. Mr. Walker's association with the company, of course, dates from its inception—he was the founder of it—and has been intimately identified with that house ever since. However, our readers will, no doubt, quickly familiarise themselves with J. D. Walker's World's Films, Limited, which is the title of the new venture upon which Mr. Walker, in conjunction with his wife and two sons, is now embarking, and everyone will unite with us in wishing them God-speed and in predicting for them that large measure of success which Mr. Walker's ripe experience and well-known business abilities cannot fail to attain.

Mr. Walker's relations with his co-directors have always been of the most cordial nature, and it is purely on family grounds that he is terminating his arrangement with them, to take effect on the 14th inst.

Mrs. Walker was always associated with her husband in his early struggles, and the fact of their two sons being already established in the business has engendered a desire to amalgamate their family interests, and thus afford Mrs. Walker the opportunity she has long looked forward to of getting back once more into harness.

J. D. Walker's World's Films, Limited, will supply the open market, and also deal in exclusives. In Mr. Walker's opinion the latter should be cheaper than a first-run film. Owing to the longer life given to an exclusive, the renter can afford to pay more to the manufacturer and still charge less to the exhibitor. In addition to four big exclusives, the firm have purchased from Messrs. Greet and Englebach the world's rights in "The Sign of the Cross," made world famous by the late Wilson Barrett, a picture of which is now being taken by the Famous Players, of America, and of which only the American and Canadian rights have yet been sold. This will be on the market the first Monday in September next.

Any commentary upon the history of this industry which omitted all reference to Mr. J. D. Walker and the house of Walturdaw would be obviously incomplete. Born some forty-five years ago at Ormskirk in Lancashire, Mr. Walker was as early as the year 1893 touring his native county with the Edison Kinetoscope, subsequently working down south as far as Bournemouth, and then on to London. In 1896 he was joined by Mr. E. G. Turner, and together they opened offices at 111, Great Eastern Street, E.C., when they very soon found themselves doing a brisk business in the first machine ever put out by Messrs. Wrench, selling in all some 4,000 of these machines before the Walturdaw Company, Limited, took up the sole agency of the Power projector.

Mr. Dawson joined the enterprising pair in 1899, shortly after which date the above-mentioned company was formed to carry on the business of cinema supplies.

The first offices of the company (a happy blending of the names of the three directors will be recognised in the title) were situated in Dane Street, Holborn, from whence they migrated to 40, Gerrard Street, and the present stately premises at No. 46 in the same street are well known the world over.

In the early days Mrs. Walker was always actively associated with her husband in his work, and proved a very able lecturer to the pictures. These consisted of short length films, chiefly some 50 ft. to 75 ft. in length (nothing ever exceeded 150 ft.), of street scenes, travel and suchlike, which were run into bags, not taken up as they are to-day, and were supplied by Messrs. R. W. Paul, Edison, Lumiere or Melies, such being the number of manufacturers in those days, although Messrs. Hepworth were not long after in joining their ranks.

The first topical films ever taken in this country were Paul's Derby and the Boat Race in 1894, both of which Mr. Walker exhibited at Bournemouth in the same year. They were each 40 ft. in length, and Mr. Walker has a copy of both films at home to-day. He is also the fortu-



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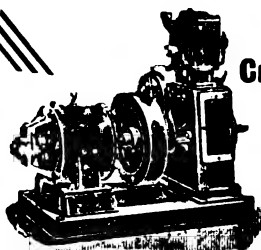
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336  ft.

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SORROWS of SELINA.

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A splendid Suffragette comedy, released on a Thursday.

What a Birthday.

451  ft.

nate possessor of complete copies of the first seven films put on this market by the Edison Company in 1893. They would fit any standard machine to-day, and, in fact, unless it be in quality, Mr. Walker sees little advancement made since that time.

The films were purchased outright, and were shown in town halls, schoolrooms, or political clubs. A few crown bills announcing that Walker's Pictures were coming was all that sufficed to produce a good house. The business grew enormously, until they had a staff of over forty operators in regular work, and supplied all Whiteley's entertainments, numbering sometimes as many as forty in one week.

When done with, the films were usually lent to

the Salvation Army or to Wesleyan missionaries.

In 1896 Mr. Walker started his "film library," which was the first instance of renting throughout the world, and the one upon which the present system was based. So little was its significance understood that some of the manufacturers declined at first to sell their films for renting purposes, but mainly owing to the supply obtainable from the Continent and other sources (chiefly through the aid of Messrs. Wrench, who were already importing large quantities) this opposition was eventually overcome.

In 1894 the price asked was 2s. per foot of film, and it was not until 1898, when the number of manufacturers had considerably increased, that the price came down to 6d.

NOTES FROM SURREY.

(FROM OUR OWN CORRESPONDENT.)

I have written previously in this column on the cinema as an aid to temperance, and quoted the opinions of people engaged in social and public work who are in a position to know. Confirmation of their views now comes from a Superintendent of the Surrey Constabulary at Godalming. Making his report recently to the Borough Justices, Superintendent Jennings said that the decrease of drunkenness in the Borough might certainly, to some extent, be ascribed to the existence of two picture palaces in the town. It is refreshing to hear such opinions expressed by an officer who is in a position, as a result of official observation, to know the real facts. The picture palace is too often unjustly blamed as a factor in inciting young people to crime, but such charges usually come from people whose knowledge of these places of entertainment is only equalled by the breadth of their charity. In Surrey, at all events, it is gratifying to see the picture house is esteemed as a factor conducive to sobriety and good behaviour.

An innovation was introduced at the Cinema Palace at Kingston last week by the special engagement of Mr. Eric Williams, elocutionist and actor, in his speaking pictures. I heard him in the prison cell scene (Hubert and Arthur) from Shakespeare's play, "King John," and was very favourably impressed by his elocutionary powers and the careful synchronisation of the spoken word and the moving picture. The part of Hubert was played by himself, a fact which enhanced the interest of the film. During the latter three days of the week he appeared in a clever and pathetic story of human interest, entitled "The Surgeon's Child."

At a meeting of the Royal Society for the Prevention of Cruelty to Animals, held at Surbiton the other day, the Chairman (the Rev. J. H. S. Taylor) read an extract from a letter sent to the Press by Miss E. M. Durham, a Surbiton lady who manifests a kindly interest in animals, protesting against any cinematograph film being exhibited that showed any form of cruelty to animals having been resorted to in its production. Films of this kind, she pointed out, were either amusing or sensational, and thus it happened that the coming of the cinematograph might be the direct cause of new and deliberate cruelty to animals. The Chairman remarked that if any member of the local branch of the Society knew of any such films being exhibited, they might protest individually or through the Society. He also reminded his audience that the cinematograph

was to be used to expose the exportation of decrepit horses from this country. Films on the subject had been taken on the Continent, and when they were shown he hoped they would arouse a proper feeling against the trade. Another speaker pointed out that the censor of films had promised to use his endeavours to eliminate any films depicting scenes of animal cruelty that came before his notice, and his recent report showed that he rejected some films or caused them to be very materially altered so as to avoid giving offence to lovers of animals.

The cinematograph is being recognised as a valuable educational medium at Surbiton, as indicated by the crowded attendances at two educational lectures given on Saturday mornings by Mr. F. Stokoe, head of the Tolworth Council Schools, with the aid of the cinematograph at the Coronation Hall, Surbiton. The lectures dealt with "The Wonders of Nature" in relation to animal, bird, insect and plant life; travel, science, industries and legends; and they received the support of a long list of patrons, including several prominent residents in the district, and the majority of the local teaching fraternity. A letter expressing appreciation of the efforts made to lead the rising generation of the district to a fuller understanding of the beauties and marvels of Nature was received from the Bishop of Kingston (Dr. Cecil Hook). Nature subjects are always popular at local picture houses, and the management of the Coronation Hall are to be congratulated on thus placing their hall at the disposal of educationalists.

It is not uncommon for magistrates at a police court, when binding over an offender to be of good behaviour for a specified period, to attach the stipulation that he or she shall not enter a public-house during that time. It has been left to the magistrates at Kingston-on-Thames, however, to introduce an innovation in the "binding over" method of punishment. Two boys, each nine years of age, who were charged at a Children's Court last week with begging from foot passengers in the Market Place, were bound over for six months, one of the conditions being that they should not frequent picture palaces during that period! This mode of punishment was resorted to because, according to the Court Missionary, they were "mad on picture palaces." While not professing an extensive knowledge of the Act of Parliament governing the Children's Court, it may be asked whether this action on the part of the magistrates was not *ultra vires*.

IN THE METROPOLITAN DISTRICT.

(BY OUR OWN CORRESPONDENT.)

The management of the Rink Cinema, Finsbury Park, have secured "Antony and Cleopatra" for this week. Mr. Walden conducts affairs admirably at this hall, adjoining which is a fine winter garden. Mr. Parker's orchestra renders excellent selections.

Attractive pictures and good music at the Highbury Imperial Palace continue to draw large audiences. The programme includes "Confederates in Crime" and "The Diver."

A strong programme was booked for the Picture House, Crouch End, last week. For the early part of the week "The Death Weight," "Queen's Love," "Moths" and "Hard Cash" were the chief attractions. For this week the management have secured the exclusive right of "Parsifal."

Owing to the extraordinary success attending the exhibition of "Sapho," the management of the Electric Coliseum, Harringay, featured the film for six nights. The attractions for this week include "The Pit and the Pendulum" and "Master of the World," beside a good number of comedies.

"Antony and Cleopatra" is being shown at the Crouch End Hippodrome during the week, and all records are being broken. An excellent concert party has been added to the programme, and altogether patrons receive very good value for money.

At the Palais de Luxe Cinema, Wood Green, "The Leopard Detective" attracted large audiences. During this week, "A White Lie" is the star attraction on a programme replete with up-to-date films.

Visitors to the Electric Coliseum, Stoke Newington, where Mr. Courtney Crocker conducts affairs, have an excellent bill of fare provided for them. The chief films are "Shon the Piper," and "Under False Suspicion." This theatre is capable of accommodating about 1,000 persons, the prices of admission ranging from 3d. to 1s.

The management of the Corner Picture Theatre have correctly gauged popular taste in securing for the first three days of this week a thrilling circus drama, entitled "The Clown's Daughter." Mr. Hooberman, the proprietor-manager, is also showing "Hard Cash" and "In the Whirl of Strife."

Mr. G. E. Williams is screening a programme at the Alexandra Theatre, featuring two fine dramas in "In the Shadow of the Throne" and "The Closed Door." Further variety is introduced by such pictures as "Happy Doggies," "Cooking for Trouble," "His Silver Bachelorhood" and "Fatty's Affair of Honour."

Included in the excellent all-round programme at the Hackney and Kingsland Imperial Cinema are "The Sheriff and the Rustler" and "A Slave's Devotion."—Mr. Gilbert, manager of the Empress, is doing excellent business with "Judith of Bethulia," featuring Miss Daphne Wayne.

Miss Florence Johnson has booked some excellent films for this week. The programme includes "The War Makers" and "The Crook's Revenge."—Sunday pictures at the Hackney Empire and Dalston Thea-

tre continue to attract large crowds, and as a result excellent sums are handed to charities.

Mr. H. Miller, the capable manager of the Gray's Empire, which is controlled by Frederick's Electric Theatre is doing excellent business with well varied programmes. Last week, "The Pit and the Pendulum" was instrumental in drawing huge crowds to this well-appointed house. Mr. Miller announces many fine features for the near future.

Something like record progress is being made with the erection of the Pavilion Cinema, Mitcham Road, Tooting, under the direction of Mr. A. R. Bede, architect, Theobald's Road. Started in the last week of January, building operations have now progressed so far that the roof has been placed upon a structure which is to seat 870 persons. The work has not been affected by the dispute in the building trade.

Work was commenced last week upon the erection of a picture theatre, to be known as the Stockwell Palladium.

A correspondent of a Tooting journal takes the religious folk of Earlsfield to task for their objections to the opening of the local picture theatre, while nothing is done to put a stop to Sunday trading in shops. He also suggests that the two small Brotherhoods there should unite and hold their meetings on Sunday afternoons in the picture theatre. There are numerous places in London where such a tribute is paid on Sunday afternoons to the brightness and comfortable seating of the cinema establishments.

Situated as it is in a good-class district, the Cinema Grand, Herne Hill, should afford an excellent place for the screening of the special pictures for children which Mr. F. C. Harrington, the business manager, has introduced on Saturday mornings. These films present the latest interesting travel and instructional subjects, and they are explained in detail by Mr. D. F. Cotter. Among the pictures shown at ordinary sessions at this new house have been "The Last Days of Pompeii," "Parsifal," "The Three Musketeers," "The House of Temperley," and "Antony and Cleopatra." The Cinema Grand and the West Norwood Picture Theatre, between them, thoroughly meet the needs of the district.

With the growth of the Norbury or London end of Croydon, the Norbury Palace has met with well deserved success. It was erected four years ago, and for two years Mr. Arthur Tench has been the proprietor. Before coming to Norbury he did a good deal of touring. A feature of his catering at Norbury is the capital fare provided for children on Saturday afternoons, when coloured films prove a great draw. High-class fare is also provided for the continuous sessions on other days, from 3 to 10.30. The house, which has a balcony, seats 500. The patrons show a special liking for Shakespearean plays and for cinematographic versions of well-known novels.

Calling in at the Royal, of Maida Vale, I found Mr. Fairlie smiling at his crowded house. "A Cigarette Maker's Romance" and "Borrowed Gold" figured in the programme, which was of unusual strength.

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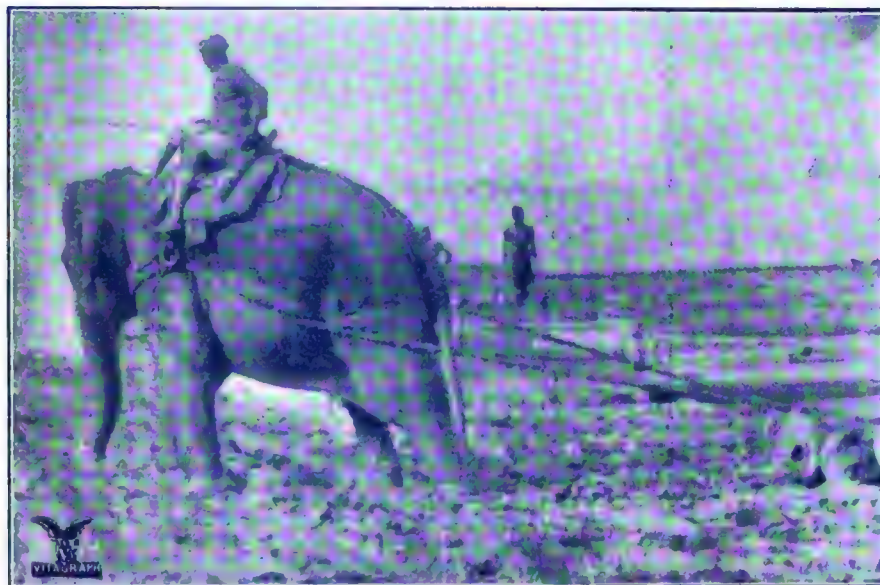


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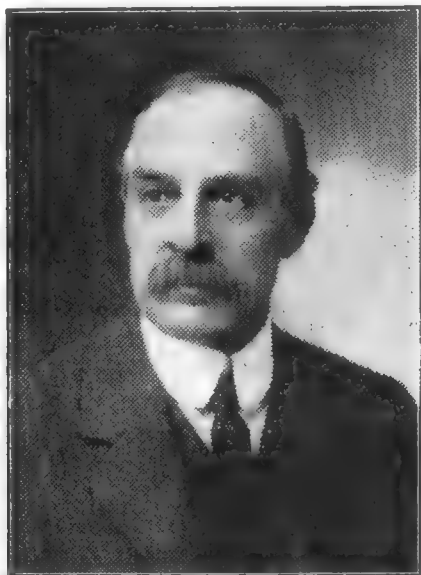
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MR. TOM BOYNE.

leading entertainment caterer in the city, and a gentleman well known in theatrical circles throughout the country. The resident manager is Mr. Tom Bogue, whose portrait we reproduce, and he has had charge of the Prince's with conspicuous success since its doors were first opened to the public in 1910. Mr.

Bogue is the son-in-law of Mr. Morton, and was associated with him at Greenwich, where Mr. Morton was previously identified with the theatrical profession. On coming to Hull, Mr. Morton took over the Grand Theatre, and the Alexander Theatre, two very successful ventures, and when later he built the Prince's Hall, the right man was undoubtedly installed as manager. Ever willing to oblige his many patrons, Mr. Bogue has won the esteem of many people in Hull.

As will be seen from the picture, the Prince's has an ornamental frontage, which is composed of red



and white glazed stone. There is a large auditorium and a spacious balcony, and the scheme of decorations for the interior is carried out with great effect. Mr. Bogue shows all the latest productions as quickly as they can be secured, and the Prince's has always maintained a good class of patrons.

BREVITIES FROM PLYMOUTH.

(BY OUR OWN CORRESPONDENT.)

During last week the cinemas were extensively patronised, the weather being so dismally wet that outdoor recreation did not appeal to anyone. At Andrew's Picture Palace, the management regaled its patrons with a delightful bill. One of the chief films was "Count Zarka." The majority of the films in the programme were recent releases, and humorous as well as dramatic subjects were admirably blended. It was an entertainment quite up to the high reputation of the Andrew's management.

Mr. W. Linsdell, at the Cinedrome, presented as the "star" film "The Throw of the Dice." On the sensational side "At Midnight" literally teemed with that atmosphere, and was well appreciated by the audience. There were several other really splendid pictures, and the "Pathé Gazette" was well to the front.

The Theatre Elite offered a "tip-top" show, thanks to the enterprise of its general manager, Mr. Chas.

Rundle. For the first three days the principal picture was "The Closed Door." With picturesque portrayal, "A Romany Daughter," giving a glimpse of gipsy life, found deserved approval. In mid-week the fine Western drama, "Love of Men," was screened, while "The Wanderer's Recall" was a drama of enthralling interest. The "Gaumont Graphic" enabled the audience to keep in touch with the world's latest events.

Mr. Knowles, at his snug little Theatre de Luxe also recorded good business, and the programme was well worthy of it. "The Royal Romance" was immensely enjoyed. Another unusually good play was witnessed in "Paying the Price." On the comic side the best were "Up and Down the Ladder" and "Peggy's Burglar," both provoking considerable merriment. For the concluding three days of the week the leading features were "Hidden Fires," "Father's Hat Band" and "Fatty at San Diego." The "Pathé Gazette" was, as usual, both instructive and entertaining.

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THE PICTURE THEATRE.

[Under this heading we deal with all matters concerning the management of picture theatres, and especially with advertising methods. Managers are cordially invited to write to us on the subject, either making suggestions or asking for information. We are also pleased to receive specimens of day-bills programmes and advertising matter generally. All communications should be marked "Theatre."]

The Front of The Theatre.

The front of a picture theatre being, on the whole, the most valuable medium of advertisement possessed by an exhibitor, the latter is naturally called upon to bestow upon it an unusual amount of care and consideration. It is a permanent advertisement, it is a big one in point of space; and its appeal is made more directly to that section of the public it is desired to attract than the appeal of any other kind of publicity. In many respects it resembles the shop window which is "dressed" with infinite pains to allure the passer-by. And just as the appearance of the shop-window is an index to the character of the shop, so should the front of the picture theatre be an index to the character of the entertainment inside.

As a general thing, the fronts of English picture theatres are remarkably well designed and decorated. One need only visit Continental entrance halls to realise how far in advance our own theatres are in this respect. Yet there are still many houses whose fronts would bear a great deal of improvement.

As with every other similar consideration, the arrangement of a theatre front must be influenced primarily by the general character of the theatre. An individual note is just as desirable in the decoration of the front as in the programme, the music, the printing, and all the other details which go to make up the business. In every case, however, although the means may be different, the end is the same—to render the front an effective and "drawing" advertisement. The "drawing power" of an advertisement depends upon the class of customer for which it is intended.

The better class theatre naturally offers greater possibilities for original and artistic frontal decoration than the theatre which caters for poorer audiences. The cinematograph has not even yet wholly recovered from the prejudice which was formed against it by educated people in its earlier, undeveloped days, and it is essential, in consequence, that a theatre desirous of attracting the more wealthy kind of patron should sedulously eschew anything which might detract from its character as a house of refined entertainment. Posters, which play so large a part in most schemes of frontal decoration, should be carefully censored by the management. All pictures too lurid in colour or too sensational in subject should be avoided. It is as well, also, to see that the colours do not clash unduly. The modern hoarding is becoming a sort of public picture gallery, and it is necessary therefore, when "hanging" the various works, to

make sure that each consorts well with its neighbours, so that the effect of the whole may be agreeable and artistic. Overcrowding—by no means an uncommon fault—should be guarded against. One often sees an otherwise dignified and attractive exterior spoiled by an excess of pictorials. A few good posters carefully affixed, with sufficient spacing, are much more effective than a confused jumble of mediocre daubs.

Details of the current programme should, of course, occupy a prominent position. There are many excellent programme frames to choose from. Personally, we should be inclined to favour a six or eight foot frame which would hold the titles of the films in type so large that it could be read across the road. The current "feature" is usually given a special display—a system which is entirely scientific. In fact, if the "feature" justifies it, it is almost always better to devote the whole of the available space to the one film, announcing the rest of the programme in the frames only. This method of "star billing" is more generally adopted each day, a fact which vouches for its success. At most theatres it is customary to give particulars of the coming week's "feature" in a special frame and sometimes to supplement this with advance posters. The greatest care should be exercised, however, that no confusion is possible between the current and the forthcoming programmes. Most of us have seen theatres outside which the future "feature" is so lavishly advertised that the casual, and even the careful, observer is led to believe it is "now showing." Every poster referring to a forthcoming film should be rigorously marked "Next Thursday" or "Next Week," as the case may be. The disappointment caused to a patron who has been deluded by deceptive posters invariably counterbalances the profit derived from his attendance.

The lighting of the front is, of course, a very important consideration, since so large a part of the business is done after sunset, but this is too big a subject to deal with here in detail. It may be observed, however, that concealed lighting, especially on the lower part of the façade, is usually preferable to the harsh glare of exposed lights, which are also apt to produce a somewhat tawdry effect.

Little shrubs and hanging baskets of flowers are always delightful, especially in the warmer months, when they suggest, more effectually than anything, that the interior will be found cool and restful. This kind of decoration might be adopted more freely and more frequently than is usual with advantage.

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PICTURES IN IRELAND.

By "PADDY."

Navan, the capital of Co. Meath, has already a cosy little theatre going full swing since its opening night, and playing to good business. Mr. E. Hope-Johnstone has reason to feel proud of the success he has attained in being the first to establish a picture show in Navan. Mr. Alf Thomas acts as manager, and the films—as also the machine—are supplied by Messrs. Films, Limited, of D'Olier Street, Dublin.

Notwithstanding the fact that Navan is quite a small town, I learn that another is in course of erection, and will shortly be opened. This will be run by the Navan Picture House Company, Limited, and the theatre will be situated in an excellent position in Main Street.

The Grafton Street Picture House in Dublin is at last open to the public, and it has been transformed into a veritable palace of delights. It now possesses practically double the seating accommodation, and this has not been accomplished by lengthening the building, but by greater breadth. As a result, there is more scope for originality in design. The side walls are covered with rich Old English tapestry representing various scenes. The Eye-Rest system of lighting is employed with considerable effect. On the right of the screen is fixed an electric clock, and on the left a clock showing the number of the orchestral selection. In the three lounge and tea-rooms there is also an indicator telling what picture is being screened. These rooms have been entirely refurnished, and are beautiful in the extreme. The screen is set back from a small stage, on which red and white flowers are banked, and is surrounded by a heavy black frame of velvet, intensifying the clearness of the picture. The seating is in Rose Barri tints, relieved by a greenish carpet, and the tip-ups, supplied by Messrs. Anderson, Standford, and Ridgeway, are the last word in luxuriousness. Mr. R. J. Bell, assisted by Mr. Richardson, acts as manager of this theatre, as well as the Sackville Picture Theatre and the Volta in Mary Street. I was glad to notice Mr. J. Smith has been promoted to the balcony here, and his courtesy and tactfulness, displayed to great advantage when at the Sackville house, are gaining him added popularity in his new sphere of duty.

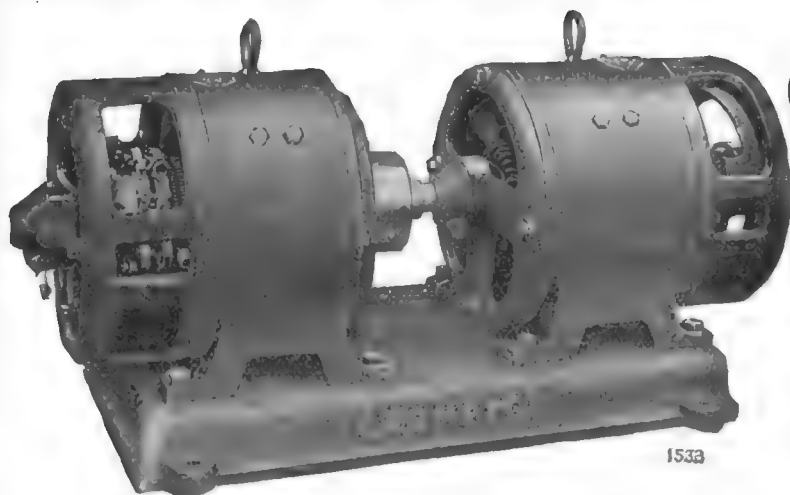
Bandon, Co. Cork, has now got a cinema—and, indeed, I think I might safely say that within a year there will be scarcely a town in Ireland, no matter how small, that will not possess a picture theatre of its own—and it is a very cosy little one, holding somewhere in the neighbourhood of 250. A Gaumont machine has been installed in the operating room, and the films will be the selection also of Messrs. Gaumont's Dublin branch.

It was with regret that I learned from Mr. Bromhead, the popular manager of Gaumont's Dublin branch, that he would leave Dublin very shortly to take up a position with the Gaumont Company in New York. Mr. Bromhead, during his stay with us, became extremely well liked by all in the Irish Trade, and we got to know that all he said could be implicitly relied on, and that he was always ready to help an exhibitor out of any difficulty.

Mr. H. Young, who took charge of the Dublin branch during Mr. Bromhead's absence on leave, has now been appointed as manager, and I feel certain that he will continue to carry on the fine work Mr. Bromhead has started in Dublin. I wish him every success.

Mr. R. Wyndham, engineer of the Dublin branch of Messrs. Gaumont, opened up the Bray Cinema a few weeks ago, and put everything in ship-shape order. The opening was a decided success, and already the theatre has received strong support from the local residents, and also visitors to Bray. The film of "The Launch of the *Britannic*" was shown here the day after the event. It was taken by Messrs. Gaumont.

Mr. R. Wyndham also opened the new picture house down in Mullingar, Co. Westmeath. Mullingar is a garrison town, and possesses a very fair population, and this has induced Mr. Fitz-Maurice to try his luck with a permanent show. The seating runs to about 400, and this is at present supplied by tip-up forms. However, some 200 tip-up chairs are shortly to be installed. The house has done an excellent business since the opening night, and I feel certain that, carefully watched, the theatre should be a real paying concern. Anyway, Mr. Fitz-Maurice has my best wishes.



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NEWS FROM OLDHAM.

(FROM OUR OWN CORRESPONDENT.)

When Mr. Fred Field at the King's booked "Give Us This Day," he was assured of doing big business. A more impressive picture has never yet been shown than this. At each performance one could see the impression it made on the minds of his patrons, and there is no doubt it is a picture that gives one much food for thought. The Kinetophone contributed the "The Sexette from Lucia."

Mr. Charles Gaston, at the Empire, had an excellent programme, the special feature film being "Confederates in Crime." "Her Indian Brother" (drama), "The Speed Kings" and "The Warwick Journal" were also screened.

The continuous programme at the Palladium is proving to be a wise move on the part of Mr. Watson, who is now doing excellent business. His chief picture was an unique drama, "Ashes." Other items were "The Receiving Cashier," "Pimple's Bull Fight" and "Fatty at San Diego," a screaming Keystone, changing on the Thursday to "Fruits of Vengeance," "Mirror of Death" and "On the Broad Stairway."

Mr. Watson, of the Palladium, made an application before the Borough Petty Sessions for an occasional licence for Good Friday. The pictures to be shown would be a special series, and he would submit the programme to the Chief Constable beforehand.—The Chief Constable said the Bench could only deal with the music licence. The manager would have to go to the Watch Committee for permission to open the hall. With football matches on, mills and workshops working as usual, it seemed to him that there was not much to be said against the picture shows being open.—The Bench granted the application for a music licence. Dr. Yates said they were not anxious to set a precedent, but they had no serious objection, as things were—football matches being played and work going on—to granting the licence. They would, however, watch what the effect of the opening would be.

"Where the Road Forks" was the principal item at the Electraceum during the early part of the week. "Reygate Squires," the fifth of Conan Doyle's stories, "The Lady and the Glove," "Tiny Tim's New Year's Gift," "The River Tiber" were also screened. On Thursday, the chief items were "The Evil Eye" and "Alpine Excursion."

The Osborne will shortly reopen its doors, probably on the 15th, after an enforced closure.

The Premier had an excellent week and excellent pictures. "Grist to the Mill," "Leader of His Flock," "Billy, the Kid," "The Brave Hunters" and "Broncho Billy and the School Mistress" constituting a great programme. The latter part of the week "The Eagle's Claw" was the principal film.

Mr. Fred Dixon at the Hippodrome had an attractive programme, Kalem's "Rajah's Jewels" took well and other items were "A Ray of God's Sunshine," "Tell Tale Light," "Dupin and the Side Car," and the "Topical Budget." "Fred" was also in good form with his singing. A special programme was arranged last week in honour of the third year of his management.

Included in the variety programme at the Coli-

At Brown's, Middleton Road and Wallshaw Street, "A Frontier Soldier of Fortune," "Fatty at San Diego," "Barcelona" travel, were shown in the early part of the week, superseded by "The War Makers," "Schinz, the Tailor" and "What Happened to Pimple." At the Hollinwood Hall, "The War Makers," "The Mule Ranch Mystery" and "Trimming a Boob" were screened.

A capital selection of films was shown at the Popular. The programme, which changes thrice weekly, included "The Outlaw," "The Cypher Message," "The Pirates," "When the Light Came Back," and "American Born." Strolling into the Star I found a crowded house, and also learnt that record business had been done with the final three parts of the "Mary" series. "A Burning Train" and "A Woman Accused" constituted the main films.

ECHOES FROM EXETER.

(BY OUR OWN CORRESPONDENT.)

The bold step taken by Mr. Percy Dunsford, manager of the Exeter Theatre Royal, and Mr. Harold Mock of the City Palace, in combining for a time in order to show some of the most famous films has met with instantaneous success. The Theatre Royal has in the past screened some excellent films as a change from the dramas and operas generally staged here, but this is the first time two of the leading amusement houses in Exeter have collaborated. The first film shown at the Theatre Royal under the double management was "Sixty Years a Queen," and this was screened last week to crowded houses. The historic masterpiece has been a general topic of conversation among Exonians during the week, and on all hands it was agreed that it was one of the best ever shown in the city. The Exeter Education Committee intimated to the managers of the schools under its jurisdiction that it would be a good thing for the children to see the film, consequently more than one merry party of scholars has been numbered among the audiences at the Theatre Royal. Mr. Harold Mock said that both he and Mr. Dunsford were very well satisfied with the patronage extended the films. This week two further "tip-toppers" will be provided in the shape of "Joan of Arc" and "The Descent of Mount Vesuvius."

Mr. Robert G. Butler was justly rewarded last week with full houses in consequence of his enterprise in obtaining "Antony and Cleopatra." Four performances were given daily, and unless one was present outside the Empire in good time the possibility of obtaining seats was rather remote. Mr. Butler informs me that he has a number of big attractions booked for the next few weeks, including the great British Army film.

Despite the fact that the City Palace management are co-operating with the Theatre Royal, last week's programme was as good as ever, and large audiences were present throughout the week. The star films included "The Better Man" and "Her First Case." The essay competitions for children continue to be well patronised.

The chief films at the Palladium last week were "Alone in the Jungle" and "In a Golden Cage," and these, combined with a number of high-class variety turns, made up an excellent programme. Big attractions are shortly to be screened here.

Excellent pictures from the Balkans were included in the programme at the Hippodrome, where manager Mr. Jack

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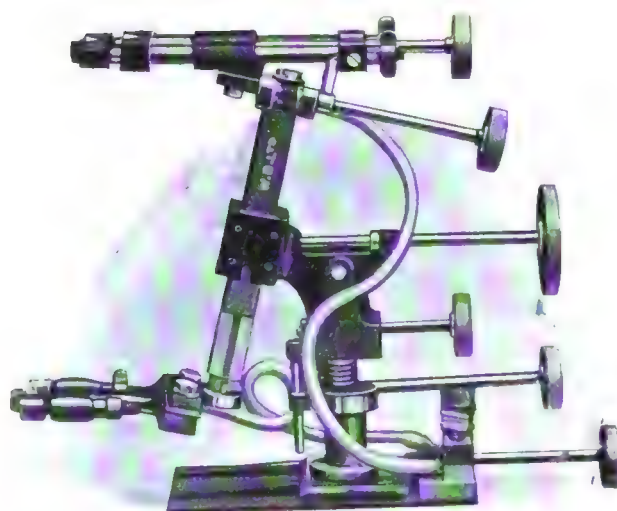


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Sunderland and Wearside Sidelights.

(BY OUR OWN CORRESPONDENT.)

The Wells v. Blake fight was screened during the latter part of last week at both the Empire and the Avenue Theatre. Herein was demonstrated enterprise *par excellence*, and the reward was great.

An experiment, which is likely to be repeated, was tried at the South Hylton Hall last Wednesday, when Mr. Joe Andy had what is known as "a fashionable night." "When the Earth Trembled" was the principal item.

Though I had not the pleasure of getting in myself, friends tell me that the fare at the Picture House last week is likely to keep this fine hall standing where it did—viz., in the front rank of local halls. For the opening moiety, Mr. J. McColl had "Confederates in Crime" as the star film, with "The Supreme Moment" a good second, several clinking comedies, "interest," and topical making up a splendid bill. From Thursday, "David Garrick" became the top-liner, and was exclusive to the hall.

Animal pictures generally appeal well to better-class audiences, and this fact doubtless accounted for the satisfactory attendances which ruled at the Victoria Hall, which was rented last week for the display of Cherry Kearton's "Nature Zoo," and "Lassoing Wild Animals." The lecturer was Mr. Mervyn McPherson, who accompanied Mr. Kearton upon the expedition.

"Hard Cash" and "Star of India" drew patronage in good measure from the pitmen of Ryhope last week, Mr. Womprey finding in these particular films exactly what the Grand patrons mostly prefer.

Mr. J. E. Richardson, who took over the Cinema, in Silksworth Row, has installed Mr. Lavenue as manager, and the business done has been most satisfactory. Last week, "The Old Wood-carver" and "The Hand that Condemns" were the exclusives, and thoroughly entertained. Twice, too, Mr. Richardson gave benefit concerts in aid of a disabled toiler well known by the frequenters of the hall.

The Seamen's Mission, at Sunderland, are applying for a seven-days' cinematograph licence. Apparently the recent appeal of the Chaplain for money to buy a machine and outfit has been successful.

The excellent standard attained by the theatre de Luxe was maintained all last week, when "The Diver" was the premier audience attractor. Every other item in Mr. Fred. Hudspeth's splendidly selected continuous programme was equally enjoyable in its own particular way, while Mr. Harcourt's orchestra is one of the most attractive features. Most popular, too, are the cafés attached to de Luxe.

I paid a visit to the Millfield Picture House, there to find that Mr. J. Raymond Waller is still getting first-class houses, as, indeed, his enterprise truly deserves, for the film shown here are not only really interesting, but each is splendidly projected. "For Ever" was the exclusive last week.

The Durham County Council last week appointed a sub-committee "to inquire into and report upon the effect, from a physical, moral, and intellectual standpoint, upon the pupils of public elementary schools in the county area, of attendance at picture halls."

Really, the best programmes Mr. Thomas Adamson has yet screened at the Queen's Hall Kinema, in Bridge Street, were those seen there last week. "The Diver" and "Princess Nicotine" ruled until Thursday when "Shadows of Life" and "His Last Fight" became the leading lines, with a fresh instalment of the "Pathé Gazette." This week "Black Sheep" and "Rock of Ages" sustained the interest and maintained the attendances. Professor Bach Yonzoni and his ladies orchestra, who were engaged for the Kinema's opening, and have remained since to charm, have transferred their services to Newcastle. Their successors are well worth hearing, and add much to the pleasure of a visit.

Splendid "houses" ruled at the Palace all last week, when the three principal films were "The Diver," "The Curse of Greed" and "Speed Kings," each of which possessed the very qualities that Messrs. Hamilton have found always draw well. "Speed Kings" was also screened at the Villiers and the Savoy, on Southwick Green, "Count Zarka" as well being capitally appreciated at each hall.

Small halls should make a note of "Circumstantial Evidence," the top liner at the Wheat Sheaf Hall last week.

Most *habitués* of picture halls like to see an adaptation of a popular novel, especially when it lends itself to pictorial representation. "Oliver Twist" does, and it certainly made a fine opening for the feature week which Messrs. Lough and Richardson ran at their Star and Central halls last week. The five other features for the remaining nights were, respectively, "The Black Circle," "In the Clutches of the Apaches," "Led to Despair," "Fall of Troy," and "A Tale of Two Cities." Many of the patrons did not miss a single night, whilst on Saturday the Central was filled to overflowing, when Miss Cissie Bold, formerly pianiste there, was the vocalist. Miss Robinson has succeeded this promising young artiste at the piano.

A PETERBOROUGH PAR.

Excellent business was done at the Broadway Kinema last week when a good series was screened. "The Boomerang" and "The Fatal Taxicab" were the two chief films. The resident manager (Mr. J. E. Draper) has done well to secure "Antony and Cleopatra" for a later date, and this should prove an enormous success.—The greatest success ever attained in Peterborough was seen with "Germinal," and that was screened nightly at the Theatre Royal Cinema last week to large audiences.

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MISS BEATRIZ MICHELENA.

This lady, who springs from an illustrious operatic family, is as famous in the States for her beauty and versatility as an actress as for her lovely voice, and enacted leading roles at the early age of sixteen. To have succeeded in persuading her to appear in picture plays, even if only for a while, is looked upon as something in the nature of a triumph, and Mr. Herbert Payne, the president of the Corporation, fully deserves all the compliments that have been bestowed in regard to this very notable addition, said to be at a record salary, to the ranks of our

NEWS FROM HERTS.

(BY OUR OWN CORRESPONDENT.)

Thousands of visitors come into Watford during the course of the week, and a big percentage of them must spend an hour or so at one or other of the local picture houses. Any evening visit to a Watford cinema will show to what an extent the public avail themselves of the entertainment given. A large number of picture patrons gravitate towards the Central Hall, the management of which back up their programmes with widespread advertising. Each week, right from the beginning of its career last December, this hall has shown at least one noted production of the picture world. The two last successes have been "The House of Temperley" and "Antony and Cleopatra," which were exhibited for the first time in the district. Every visitor to the Central Hall is now provided with a synopsis of the principal film, and a printed programme of all the pictures. Fourteen films, making a four-tour show, are usually given. In addition to the topical cartoons and the "Gaumont Graphic," the last programme contained four dramas, "Fedora" being the star item, two educational and interest films, and five comics, an excellent division of subjects.

With justifiable pride, Mr. Bert Gabriel advertises for the Empire, "Pictures of the Best," "Music of the Best," and backs up his opinions with plenty of proof. It is a real pleasure to visit this cosy house and hear its charming orchestra. Recent programmes here have included "The Vow of Vengeance," "Self-Convicted." Last week's exclusive was "A Soldier's Honour," and "The Airman's Bride" was given with other attractive films. Another very successful exclusive was "The Wastrel," and "The Burning Train" was a notable item in the good all-round programme Mr. Gabriel gave his clients.

Messrs. Giffen and Moore have arranged many capital programmes for the Electric Coliseum, which caters for the biggest section of the working class population. "Psyche" and "The Bridge of Terror" delighted large audiences, and equally successful were "Paulette's Necklace," "A War-time Mother's Sacrifice" and "The Newsboy's Christmas Dream." Juveniles of all ages have spent some happy moments in this hall, the three-part film, "Robinson Crusoe" being shown to packed houses. Other strong attractions were "The Dictator" and "The Airman's Bride."

The Electric Palace is fortunate in being in the centre of the Market Place, and its bright façade proves a magnet in this busy thoroughfare. One nearly always finds a good audience here. The continuous show has been adopted with gratifying success, and only one Watford house—the Empire, now restricts itself to two afternoon exhibitions. The principal features of the film programmes have been "The Breed of the North" and Sherlock Holmes in "The Beryl Coronet." These were followed up by powerful attractions in "The Prisoners of the Harem" and "The Rightful Heir."

At Hitchin Playhouse, the pictures and variety presented by Mr. Parry prove extremely popular, and this gentleman keeps everything up to the "Playhouse" standard. On the screen have been seen "Facing Eternity," "Half a Chance," a sporting drama of great merit, and Mr. Charles Hawtreay in "A Message from Mars," this last film being booked exclusively for the whole of the week. The last "Playhouse" programme was crowded with good things in both film and variety. Mr. Parry's ex-

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SNIPPETS FROM SOUTHPORT.

(FROM OUR OWN CORRESPONDENT.)

Managers are wondering if the Watch Committee will take any fresh views as to the granting of seven-day cinema licences. As I have already pointed out, Sunday cinema entertainments in Southport are a burning question. At the monthly meeting of the Watch Committee, the members discussed the question of Sunday cinema programmes. As a consequence, it is not improbable that there will be a more satisfactory arrangement in the future. I might mention that last year, when the Committee renewed the licences, they made certain restrictions; one was to the effect that the programmes should be submitted to a sub-committee. All are, of course, cognisant of the fact that the merits and demerits of films cannot always be judged by the titles, which frequently are but slight indication as to the nature of the films. As it is not possible to see all the films before a Sunday evening, it is probable that some other arrangement will be made. At the present, managers must adopt the "wait-and-see" policy.

There has been a change in the management of the Picturedrome, Lord Street, Southport's oldest picture theatre. During the winter, Mr. W. T. Clifford acted as circuit manager for the company, and in that capacity he had control of the Picturedrome, as well as various other homes in different parts of Lancashire. Naturally, his duties were multifarious, but he always managed to cater with the utmost satisfaction for his numerous patrons in Southport. He has a worthy successor in Mr. Geoffrey Hill, who comes amongst us with first-rate credentials. For the past fourteen months he occupied the position of acting manager at the New Theatre, Manchester—in fact, ever since it opened—and previous to that had five years with Mr. Arthur Hardy's companies on tour. It will be gathered that he "knows the ropes." I had a chat with him one morning, and as a result I am able to state that there are some fine things in store for those who visit the "drome." In addition, they may be assured that in the future, as in the past, courtesy will characterise the management.

Mr. Hill has scarcely "got going" yet, of course, for he has only been engaged in his new duties three weeks. There is every indication that Mr. Hill has begun work in real earnest, and promises to make things "merry and bright," and here's an additional proof, and, incidentally, an innovation. Henceforth all patrons of the 1s. and 6d. seats at either of the evening performances will be served, free of charge, with a cup of coffee and biscuits. This is done by all the other cinema houses in the afternoon, but the Picturedrome is the first to introduce this new feature.

I paid Mr. Geoffrey Hill a call on Tuesday afternoon, and found that the excellence of the preceding week's programme was well maintained. He had, as his chief attraction, "Back to Life," with which he did fine business for the first three days, the latter part of the week another fine film, "The Veteran," doing equally as well.

Loud has been the praise bestowed upon the management of the Picture Palace because of the facilities afforded Southport cinema lovers to see the film entitled, "In the Bishop's Carriage," featuring Mary Pickford. The remaining items were "A Widow's Wiles," "Ann of the Trails," "A Healthy Neighbourhood," and the "Pathé Gazette." For Thursday, Friday, and Saturday, "In the Hands of London Crooks" was screened, and took Southport by storm. With such programmes, Mrs. Parker, the manageress, can smile upon a full house at every performance.

Mr. F. Clive, at the Palladium, reported marvellous business for the week. "The British Army" film was running. The week following—last week—he gave even the most fastidious no cause for complaint. The "star" film, "The Romance of Steam," had a twofold value—it was instructive and interesting. In the same programme was a two-part drama, "His Wife's Child," and upon "the entire change" the following pictures provided the enjoyment: "The Thumbprint" and "Other People's Children," etc. Madame Beatrice Harford was the vocalist. Mr. Clive's enterprise is really amazing. This week he announces that splendid emotional film, "Give Us This Day —," as exclusive.

As a counter-attraction to the film just mentioned, Mr. William Walker has secured "Antony and Cleopatra" for his Neville Street Picture House. This will run the entire week, and "W.W.," when I booked it, anticipated that it would attract huge crowds. Last week he had a splendidly varied programme. "The Next Generation" headed the bill for the first three days, and was taken off to make room for "The Burning Train." He still has the exclusive rights of Southport for the Kinetophone, and notices no diminution in the interest it created at the outset.

"I like the Empire Theatre, because the pictures there are so steady." I have heard this remark several times recently, and I am in a position to confirm it. Mr. Fredk. M. Jones is deserving of congratulations, because, undoubtedly, his pictures will compare favourably with those of his competitors. He also displays remarkable good taste, and last week gave further proof of it in "The Love of Men" and "The Gem of India."

The public continues to support the management of the Birkdale Picture Palace as heretofore. In other words, liberal patronage is the rule. This is as it should be. Three fine films last week were "The Flame in the Ashes," "The Madonna of the Storm" and "The Chieftain's Sons."—Mr. Eric Longden, at the Pier Pavilion, carried out his managerial duties with his accustomed abilities, and the pictures shown were in keeping with the high tone of the entertainment generally.



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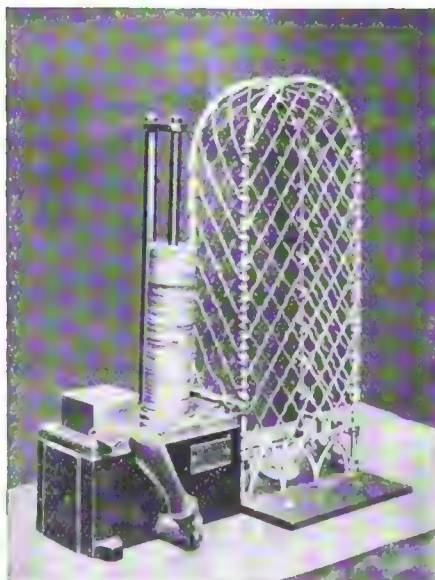
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SUCCESSFUL OPENING AT BIRMINGHAM.

The Scala Theatre, Smallbrook Street, Birmingham, was opened on Tuesday last by Dr. J. Hall Edwards, F.R.S., Edin., before a large audience. Dr. Hall Edwards, in declaring the hall formally open, touched upon such burning questions as Sunday opening, children and the cinema, and the present position of the Trade, together with possible developments. He was a strong advocate of the picture house, both for young and old, and expressed his opinion that some of the regulations enforced by the authorities, were stringent almost to the point of absurdity. He gave a very clever sketch of the progress of the cinema, enforced with statistics which created considerable interest amongst the lay portion of the audience. Councillor A. F. Lovatt, who introduced Dr. Edwards, suggested that the dead-end of Corporation Street might be improved by the addition of a picture house, thus increasing the rateable value of the city.

With regard to the hall itself, there is accommodation for some 650 in the pit and 200 in the balcony, and some 1,300 can be accommodated when using the standing space. There are two exits for the body of the hall, and four for the balcony, and it is calculated that the theatre can be emptied in less than two minutes. An Ernemann projector and a Powers No. 6 are in use, and a Perlantino screen is installed.

Mr. J. H. Graham Cutts is the manager, and he acquitted himself well in a speech, replying to Dr. Hall Edwards for the directors. Messrs. Essex and Goodman, architects, of Waterloo Street, Birmingham, are to be congratulated upon the beauty and efficiency of the house, the appointments of which are the "last word" in modern picture theatres. The building is some 100 ft. long, 50 ft. wide, and extremely lofty. Ventilation is effected by means of powerful fans in the roof, the inlets being so arranged to warm the air before its admittance into the building. The interior decoration is in the Adams style, with fibrous plaster. Axminster carpeting is laid on the floor of the balcony and the pit. The electrical fittings were carried out by Messrs. Mackeretts, of Liverpool, who have added one more to the long list of halls they have successfully catered for. The most notable feature in the lighting of the hall is an unique method of dimming the lights. The "dimmer" is controlled from the operating box. Down the centre of the hall are three powerful electric lamps, suspended in attractively decorated brass chandeliers. Each row of seats is illuminated with low electric lights, and in the two cornices, running from end to end, are blue and red lights, which lend a subdued effect during projection. There is a duplicate plant for the current. An electric indicator of a novel pattern has been installed, and two Phoenix generators are in use. The exterior of the theatre is brilliantly illuminated with three powerful arc lamps, and a large number of flambeaux.

The opening programme was well received, and contained as the stars "The Actress" and "His Priceless Treasure." An orchestra, which is second to none in the town, is a notable feature of the new theatre, and the local Press devoted considerable space to descriptions and photographs.

NEWS FROM CALIFORNIA.

We are advised that the president and general manager, Mr. H. M. Horkheimer, of the Balboa Amusement Producing Company of Los Angeles and Long Beach, California, shortly leaves for the East to close up contracts for exclusive territory for the feature productions of his firm and will then visit England and Europe for a similar purpose.

A WELL-KNOWN ACTOR-DIRECTOR

Mr. Edgar Jones, the famous actor-director of the Lubin stock company, was born in Steubenville, Ohio, where he spent his young manhood. For several years his interests lay in commerce in New York, but owing to a lull in the work he accepted the advice of a friend and applied for a position in a revival of "Arizona" at the Academy of Music. His earnestness and the perfection of his part soon brought him an offer of something better after he had played but three performances. Edgar Selwyn, stage manager of the production, took Mr. Jones with him for a part in Kyrle Bellew's production of "A Gentleman of France."



Mr. Jones continued under the Liebler management for some years, accepting, during the summer, stock engagements in various parts of the country. His last engagement on the stage was with Miss Viola Allen. Following this, he accepted Mr. Lubin's offer to join his Western company, where the personality and gifts of the young actor quickly made him conspicuous in the films.

His success as a leading man induced the management to promote Mr. Jones to the responsibility of directing all plays in which he enacts the leading *role*. His methods are peculiarly adapted to the stories assigned him at Betzwood, the mammoth Lubin estate on the Schuylkill River, where he has had exceptionally fine resources for the filming of 'out-of-door' stories.

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Calamity Anne in Society.—The "girl of the Golden West" is informed that she is an heiress, and soon finds herself the mistress of a palace and a host of menials. All is not, however, plain sailing, and the arrival of a noisy crowd of old pals of the ranch decides Anne to "quit" and relinquish her claim. (March 23rd. 954 ft.)

A Blow-out at Santa Banana.—At the mercy of bellicose aunts, the three chums are glad to go seek the town's fireworks for the celebrations of the "Fourth." Troubles galore ensue ere the arrival of the rocket guard, and some would-be bandits have a hot time of it on the way. (March 26th. 1,656 ft.)

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The Harvest of Sin.—The machinations of the Black gang furnish a series of dramatic sensations. Their leader is a woman, whom jealousy urges on to a heartless revenge upon her rival. The ingenious plan of their cave and the rescue of the girl enables a fine finale. (March 23rd. 3,000 ft.)

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When the Hurricanes Took Up Farming.—The three terrors and their dog Tiger go upon a holiday and play general havoc. A wild scene is the one wherein all the stock is liberated, to the consternation of the farmer and his hands. (March 26th. 592 ft.)

Springtime in Nice.—Another of Mr. Fred Burleigh's delightful scenic-travel pictures. (March 26th. Half reel.)

ECLAIR.

AMERICAN STANDARD.

Steel.—The main facts of a strong drama centre around the desperate methods adopted in order to gain possession of the formula for a wonderful metal. The sensations are many, while a striking technical interest is attached to the romantic story. (March 23rd. 1,000 ft.)

Why Aunt Jane Never Married.—The story of a man rescued from a wreck, a lost memory, a love romance and a rude awakening for both on the very steps of the church, when a child leads forward a woman in widow's weeds, to be recognised by the man. (March 26th. 970 ft.)

ECLAIR.



Grontran Emulates Sherlock Holmes.—In search of the lost parrot of the Duchess of Piccadilly, the new 'tec utilises monkey nuts and makes a splendid capture. (March 23rd. 770 ft.)

Milan.—The glories of the Victor Emmanuel Gallery, the various monuments and gardens are fittingly crowned by views of the wonderful Cathedral with its exquisite statues and lacelike ornamentation. (March 23rd. 265 ft.)

Josette, My Wife.—An amusing comedy arising out of a scheme evolved in order to circumvent the terms of a will, an obliging friend acting as a species of husband's ghost, and falling in love with the lady himself. (March 26th. 1,900 ft.)

SCIENTIA.

The Sensitive Plant.—The peculiarities of this wonderful plant are cleverly demonstrated by some very interesting experiments. (March 26th. 300 ft.)

W.A.F.

Between Two Stools.—Fritz goes to the Tyrol for rest and quiet, but there meets with two damsels who lead him on until at a *rendezvous* in the park, they give him a talking to, then introduce their husbands. Fritz finds the run down the mountains quite an exhilarating exercise. (March 23rd. 1,008 ft.)

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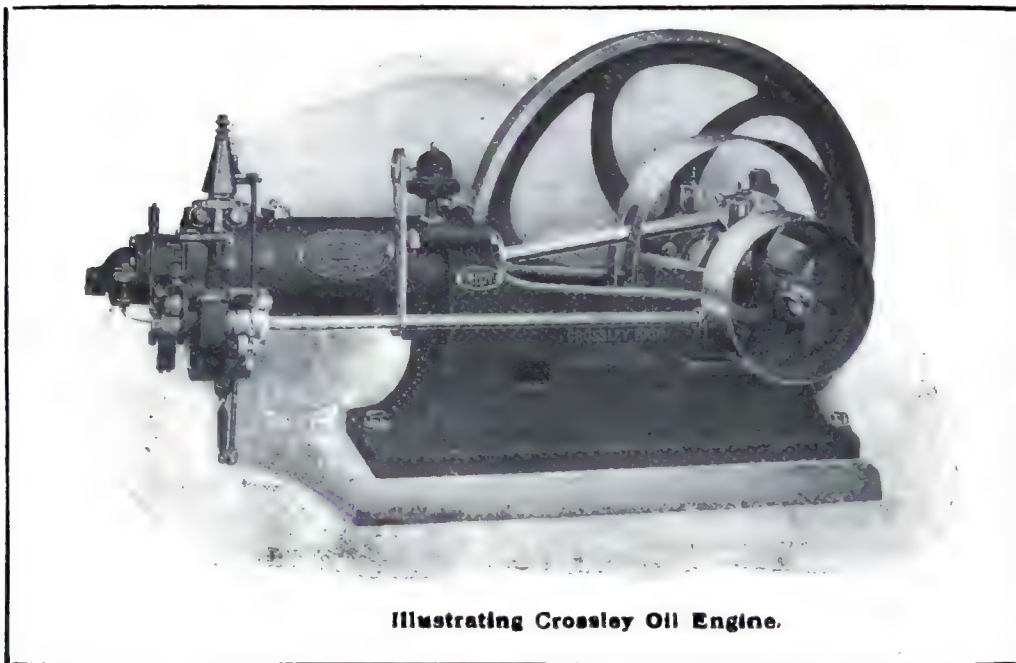
A Face from the Past.—A beautifully played and well produced sentimental drama. Specially reviewed in THE BIOSCOPE of February 12th, on page 708. (March 23rd. 2,000 ft.)

A Pious Undertaking.—Exhausted Eddy ventures in where husbands fear to tread, steals the pies of the newly wedded wife and suffereth greatly, while the husband, a policeman, thanks him for saving his life. (March 23rd. 700 ft.)

The Joining of the Oceans.—Wonderful views of the elevators and locks of the Panama Canal and a view of the final blast which liberated the waters of Lake Gatun into the Culobra Cut. (March 26th. 550 ft.)

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On the Great Steel Beam.—Strongly appealing drama with a big sensation, when the hero climbs a rope to the rescue of his enemy who is on the beam in mid-air. The man falls and is caught in wonderful fashion by the swinging workman. (March 26th. 1,000 ft.)

Falling in Love With Inez.—The various suitors have a rough reception at the hands of Uncle, but an athlete proves "one too many" for the old fellow. (March 26th. 750 ft.)

ESSANAY.



A Vagabond Cupid.—A wealthy man becomes attached to a waif and adopts him. The boy is soon enabled to repay his kindness, and to effect a reconciliation between two lovers. (March 23rd. 989 ft.)

Hello! Trouble.—A telephone courtship is rudely interrupted by the grouchy employer of a fair typist. A card placed in the window of the girl's office causes no end of trouble, and the old fellow gets calls innumerable, until he finds and "removes" the cause. (March 23rd. 989 ft.)

That Pair from Thespia.—A barn storming comedy in which the stranded actors get their own back upon Slowville with the aid of clever disguises. (March 23rd. 994.)



MISS RUTH STONEHOUSE,
The charming "Essanay" actress.

The Great Game.—Feature drama of political life in America, a battle of wits, which is sustained until the last scene, jealousy playing a part in the scheme of revenge. Written by a prominent American author. (March 26th. 1,984 ft.)

Little Ned.—A child of six is seen to frustrate the vile schemes of two villainous claim jumpers, and places them within the clutches of the law. (March 26th. 994 ft.)

Three Babes in a Flat.—The stipulation that "no children are allowed" becomes most irksome when the stork visits three different families in the flat. A grumpy old chap revenges himself by importing a miniature circus, but is soon compelled to acknowledge defeat at the hands of the proud parents. (March 26th. 989 ft.)

EXCELSIOR MOTION PICTURE CO.

FRANCOIS.

Sugar Cane Harvesting in Queensland.—An exceedingly good industrial, showing the up-to-date methods and the picturesque environment of the Australian sugar plantation. (March 23rd. 474 ft.)

GAUMONT.



The Seneschal's Diamond.—A clever scheme evolved in order to rob a lady of her jewels is frustrated, and a great motor chase follows. This, through the ingenuity of her chauffeur, ends in the high-powered car of the plotters crashing over a cliff into a quarry. (March 23rd. 1,590 ft.)

Golightly Punished.—An eighteenth century romantic comedy in which a flirting friend is surprised by the Squire and humbled before his own wife. (March 23rd. 525 ft.)

Yalling.—A novel Swiss sport, filmed by H. G. Ponting, F.R.G.S., and an attractive scenic, with some lively episodes. (March 23rd. 320 ft.)

Simple Simon and the Pelican.—Clever burlesque detective drama, in which a monkey and a pelican play almost human parts. Simon is so pleased with their sagacity that he makes them secretary and major-domo of his household. (March 23rd. 390 ft.)

By Taxi to Fortune.—The Count finds himself in the hands of the Israelites and his lands cut up by the builder and picture palace man, but by dint of work as a taxi driver, is soon enabled to claim a bride, and to hook a fortune. (March 26th. 935 ft.)

Simple Simon's Family Drama.—Lobster salad consumed by Simon causes a weird nightmare, which causes him, next day, to extend a glad welcome, even to his adipsose aunt and bellicose boys. (March 26th. 375 ft.)

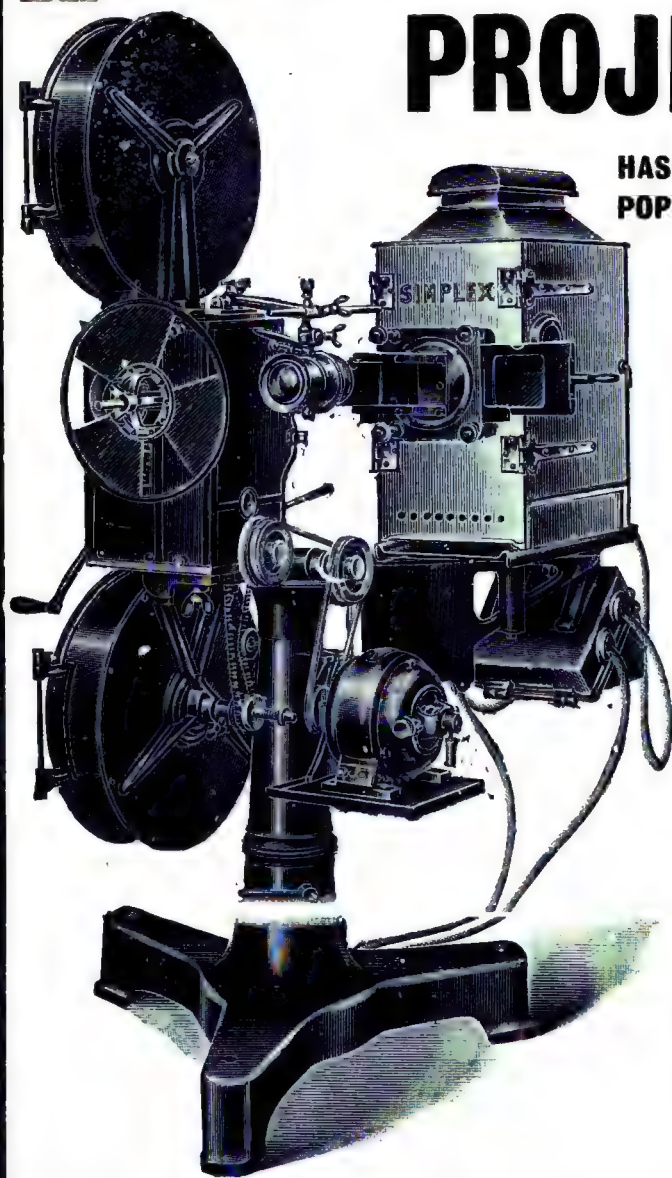
Paris: Jardin des Plantes.—This beautiful place, a special of botanical gardens and zoo combined, is introduced in splendid style, and includes some fine views of the aviaries, seal ponds and animals' enclosures. (March 26th. 385 ft.)

GENERAL FILM AGENCY.

MILANO.

A Silver Lining.—Compelled by force of circumstances, a young wife gains employment with a wealthy family. The steward, foiled in his desires, blackens her character. She is about to leave the house when a fire breaks out. She saves the son of the family, and her identity becoming known, happier days dawn for her and her husband. (March 26th. 1,984 ft.)

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As the Sparks Fly Upward.—The seventh of the British feature series. Forced to emigrate, the young husband goes through adventures in Australia, and is wounded by bush-rangers. At home, his wife and child become destitute.

The husband and wife are, however, eventually reunited through the good offices of a kindly constable. (March 26th. 2,400 ft.)

A. E. HÜBSCH & CO., LTD.

MESSTER.



The Fight for the Great Black Diamond.

—Three-act drama, in which the use of X rays puts the doctor

on the track of the criminals. A fine chase by car and motor boat follows, but the diamond has to be recovered by a diver. The jewel and its case are again stolen, but the thieves are at last run to earth. (March 23rd. 3,290 ft.)

The Slave of His Past.—Released from prison, Henry gains a post and soon proves his true worth. At the height of his success, an old cell-mate comes, then follows a course of blackmail, which only ends with the tragic death of the scoundrel, who falls from the footboard of the train in which Henry is making his escape. (March 26th. 1,960 ft.)

SASCHA.

The Lake of Como.—Starting from Colico, we are shown some of the loveliest portions of the lake, and travelling south, finally arrive at Menaggio. (March 26th. 410 ft.)

KINETO.

Vancouver, B.C.—Opening with a view of the harbour, with H.M.S. New Zealand at anchor, we follow the camera through the town and pretty suburbs. Magnificent gorge and waterfall scenery precedes the final pictures of the beach at English Bay. (March 23rd. 355 ft.)

Life on a Ranch.—Typical scenes, taken in South America, of the rounding-up, branding and dipping of the cattle. Some very exciting horse taming episodes conclude a splendid release. (March 26th. 410 ft.)

LUBIN.



The Parasite.—Some exceedingly fine settings characterise an excellent play dealing with a social problem. Specially reviewed in THE BIOSCOPE of January 29th, on pp. 491-3. (March 23rd. 3,051 ft.)

The Child of a Smuggler.—An exciting drama, the action of which is picturesquely placed in a quaint French-Canadian village and on the St. Lawrence. (March 23rd.

1,033 ft.)

A College Cupid.—The mysterious doings of the "Delta Kappa Sigma," a college secret society, and a response to a matrimonial "ad.," give Bob, the "fresher," one of the biggest scares of his life. (March 23rd. 473 ft.)

Who Stole Jones' Wood.—Smith secretly raids his neighbour's wood pile, and lays a trail which puts the blame on Robinson. Jones lays a trap which fills Smith with small shot. He finishes the attack with a painful of whitewash, and cures his neighbour in a very kindly way. (March 23rd. 368 ft.)

The Circle's End.—Mary, the telegraphist, is the daughter of the sheriff, and getting a wire ordering the arrest of her lover conceals it. He is, later, arrested upon circumstantial evidence, but Mary, by her heroism against the real criminals, soon proves his innocence. (March 26th. 1,035 ft.)

The Hazard of Youth.—Stern opposition on the part of the parents is ingeniously overcome by a young couple, and the old people rush to the station just in time to beg forgiveness and explain. (March 26th. 1,030 ft.)

Into the Light.—Tempted by an artist, a poor girl almost gives in to a life of luxury, but an accident to her sister, and the husband's love, awakens her to a realisation that love means more to her, even if she should remain poor. (March 26th. 1,040 ft.)

The Missing Diamond.—Great agitation is seen among the Levis and Blums over the stone. Mrs. Blum thinks it has got into the soup and sends for the doctor, while Levi prepares to arrest the whole family. When little Jacob is found playing with the diamond, all ends well. (March 26th. 534 ft.)

A Masked Mix-up.—The henpecked husband is forbidden the dance, but disappears in the evening. Mrs. Holt goes to the ball and drags out the wearer of a certain costume and takes him home, where he has to be rescued from the infuriated lady by her husband. (March 26th. 1,060 ft.)

IVY CLOSE FILMS.

Produced by **ELWIN NEAME.**

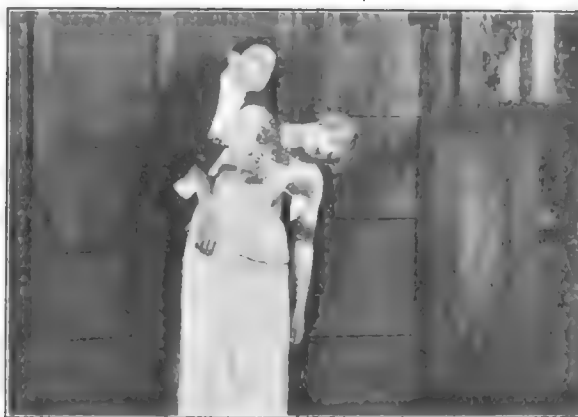
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BIOGRAPH.



Beyond All Law.—A misunderstanding caused a wife to elope with her lover. The husband follows, eager for vengeance, but fate intervenes, and the man passes beyond the pale of the law. (March 23rd. 1,026 ft.)

Skelley's Skeleton.—Mr. Skelley, in order to raise the wind, sells his bones to a surgeon. Dr. Druggs, the buyer, worries poor Skelley, who finally has to seek a way out of the difficulty at the hands of an illusionist. (March 23rd. 651 ft.)

Just Boys.—The sheriff and assistants set out to teach those boys a lesson, but a bear intervenes, and in the end the boys enjoy the laugh. (March 23rd. 386 ft.)

His Mother's Scarf.—Two brothers out in the wilds quarrel over a girl, and one is about to annihilate the other when the sight of the scarf given by his mother awakens his better self. (March 23rd. 1,036 ft.)

All for Science.—A kindly uncle prevents the young chemist from ending his life in despair, and steals the money to enable the continuance of research. The young man falls in love with the lady detective, and forgets his former despondency when the happy ending comes. (March 26th. 1,092 ft.)

Buy Wool.—Absent-minded pa makes a note upon his cuff, which is misunderstood by his Wall Street friends, and the wife's message leads to some comical happenings. (March 26th. 623 ft.)

White Roses of the Wilds.—Specially requested reissue of a fine drama of Western mining life. (March 26th. 1,033 ft.)

KALEM.



A Modern Jekyll and Hyde.—The leader of a gang of desperate criminals, to all others a respectable citizen, is about to be denounced by an enemy, but escapes and changes from his disguise. A pistol duel ends in the death of the two, and Jethro's secret dies with him. (March 23rd. 1,371 ft.)

Red Hawk's Sacrifice.—The Indian brave gives up Starlight in favour of his white rival. The man, through a misunderstanding, kills the brave and learns too late of his nobility. (March 23rd. 1,024 ft.)

Making Cut Glass.—Exhaustive views of wonderful processes in an interesting industry. (March 23rd. 402 ft.)

The Joke on Jane.—Henpeck's friend schemes for the tormented one to lose his memory. The scheme works admirably and with laughable consequences. (March 23rd. 624 ft.)

Only One Shirt.—Through an accident, Billy is compelled to lie abed and plead illness when Mabel calls. For revenge, she flirts with the other lodger, and Billy is soon involved in a lively mix-up, despite his scant attire. (March 26th. 501 ft.)

Against Desperate Odds.—Horse thieves steal the trick pony of a ranch girl. She learns of its whereabouts, and while the pony goes for help holds up its captors. They are about to overpower her when a thrilling rescue is effected. (March 26th. 1,034 ft.)

Trapped.—Nell, the slum girl, is married by a doctor. Bant, the crook, blackmails her, and the



police finally get upon his track. He hides in the water tank of a locomotive, and is seen to meet with a terrible doom. (March 26th. 1,998 ft.)

MONO.

His Circus Friends.—The old chums are going through a performance in the house when wife suddenly arrives. She becomes quite cross, but the strong man soon shows hubby how to tame the shrew. (March 26th. 530 ft.)

NEW AGENCY FILM CO.

AMBROSIO.

Gigetta Is Jealous.—Suspecting her husband's fidelity, Gigetta receives a frightful shock when her neighbour says that he has killed Rodolfi, and realises that her jealousy has caused a tragedy. Rodolfi conveniently comes to life and the woman remembers her lesson. (March 23rd. 1,761 ft.)

Quickstep Learns the New Step.—Through watching a troupe of Russians, the impressionable comic, full of the idea, pirouettes anywhere and everywhere, and is seen finally revolving at a giddy rate in the cells. (March 26th. 305 ft.)

NAPOLI.

The Fruits of Envy.—In order to cure a peasant girl of an infatuation for a rich man, the old priest lays a clever plot, which opens her eyes to the error of her ways. (March 26th. 1,700 ft.)

NEW AGENCY.

Hare Shooting.—Sporting film, in which the operator displays great ingenuity in following the game. (March 26th. 1,034 ft.)

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NEW MAJESTIC FILM CO.



The Iceman's Revenge.—Rivalry of the keenest between the iceman and a policeman admirer comes to an amusing climax over the cook's attendance at a ball. She is discovered in her mistress's clothes, and revenge upon the policeman follows a flirtation. (March 23rd. 985 ft.)

Through the Sluice Gates.—Circumstantial evidence looks so strong against John that his sweetheart persuades him to escape. She cleverly baffles his pursuers by sending him through a culvert. His step-brother tries to kill him but meets with a terrible fall, and confesses the crime before he dies. (March 23rd. 979 ft.)

Chapter of His Life.—Story of a Samaritan widower who finds a poor girl and sends for her parents, then tells them of a similar case, and brings about a reunion. (March 26th. 999 ft.)

RELIANCE.



Hearts of the Dark.—Edith, the modiste's model, becomes, in despair at the thought of her suffering sister, a thief, and leads a hunted life, which ends in blackmail by a woman from the reformatory. She is about to surrender to the police when events take a brighter turn for herself and her husband. (March 23rd. 987 ft.)

The Buffer.—A honeymoon comedy, in which the uninvited chum finds out a plot to scare him from the house, and takes the girl's "love making" in earnest, so it seems, even to fighting a duel with the husband, then suddenly leaves, to the delight of the bride. (March 26th. 969 ft.)

Oh! What a Night.—The unfortunate error of letting a room to two different gentlemen leads to some amusing incidents. (March 26th. 530 ft.)

The Girl Spy's Atonement.—Forced to steal the plans from her lover, she disguises herself, and succeeds, but is shot whilst escaping. Hearing later that he is to be executed through his acquaintance with her, the girl obtains a reprieve, and, after a wild ride, arrives in time to save him. (March 26th. 981 ft.)

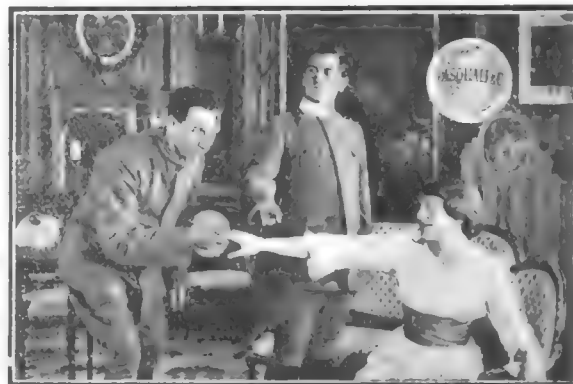
PASQUALI FILM CO.



Polidor as a Fireman.—Full of enthusiasm, Polidor joins the brigade, and puts such a vim into his work that he makes the fire rage more furiously than before, thus proving a greater friend to the insured than to the company. (March 23rd. 570 ft.)

Polidor and the Elephant.—On his way to the Registry Office, the little man meets an elephant, lamed through a thorn in his foot. Polidor earns the animal's gratitude, and, following him, the beast saves him from a foolish marriage. (March 26th. 540 ft.)

Mrs. Ferris' Folly.—An unseemly flirtation is checked by the officer's servant thrashing the lawyer who prowls in the garden and awaits the mistress.



A hasty note, written by the man to his mistress, leads to his dismissal, but the wife confesses to her husband and the faithful servant is soon reinstated. (March 26th. 1,900 ft.)

PATHÉ FRÈRES

CHICAGO.

Love's Sacrifice.—Mourning her sailor lover as dead, Marion yields to his rival, and the wedding is about to be celebrated when a disguised man reveals his identity. He is the lost lover, and the other man makes a noble sacrifice in his favour. (March 26th. 1,000 ft.)

A Timely Bath.—Love finds a way down the fire escape to elope while pa is confined to the bathroom because someone has hidden his clothes. (March 26th. 650 ft.)

ECLECTIC.

The Lady in Black.—An adaptation of Emile Richebourg's famous novel "La Dame en Noir." The ways of the mysterious lady and the doings of the rascally uncle, whose attempts to kidnap the boy are frustrated, are powerfully enacted. (March 26th. 3,600 ft.)

FILM D'ARTE.

Sold for a Title.—Despite her loathing, the woman is forced to submit to the match. Her lover's death, in a duel fought in her honour, is perverted into a scandal, but she learns the truth after her marriage. She ingeniously forces another duel upon her husband. He is no match for his opponent and her revenge is complete. (March 22nd. 3,750 ft.)

IMPERIUM.

The Alegrias Acrobats.—A variety act, in which five clever performers give an artistic and finished performance. (March 22nd. 450 ft.)

LITERATIA.

Wife and Rival.—Well staged comedy, in which the wife, by means of her artistic talents, succeeds in paying out her faithless spouse. She performs at a music-hall incognito and, before long, has the satisfaction of paying off old scores and teaching hubby that wives can be quite as seductive as "the others." (March 26th. 1,250 ft.)

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MICHIGAN.

The Triumph of Innocence.—Despite his sweetheart's nobility, Darrel is deceived by slanders and returns her the money she had lent him to rebuild his burnt-out factory. When another woman comes to claim her baby, Darrel learns the truth, also that a loving woman can forgive. (March 22nd. 1,025 ft.)

MILANESE.

In Upper Egypt.—A fascinating journey along the Upper Nile, past the famous Assouan dam, and on to the temples of Cleopatra and King Seti. (March 22nd. 500 ft.)

PATHE.



A Full House.—Amorous Lucette is forced to hide her musician lover in the wardrobe, also sundry other presuming people, but manages eventually to get rid of the embarrassing piece of furniture and its lively contents. (March 22nd. 1,000 ft.)

Max's Decoration.—His election as a Chevalier is celebrated by a gay party, not wisely but too well, and Max, at the close of the conviviality, has an extremely awkward

interview with the waiter and others. (March 22nd. 825 ft.)

RUSSIAN.

In a Russian Zoo.—The very interesting gardens founded by Mr. Faltz-Fein at Oskania Nova afford a charming practical illustration of how natural surroundings can be utilised for the better keeping of the various species. (March 26th. 475 ft.)

SCIENCE AND NATURE.

How Flowers Awaken.—Fascinating demonstration of the growth of many lovely species, the work of days and weeks being but a matter of seconds upon the film. The life of a rose is but one of the wonders of a fine educational film. (March 26th. 425 ft.)

PREMIER.

Danish Landscape.—Beautiful scenery, an ancient castle, and some glorious sunset effects as a finale. (March 23rd. 235 ft.)

A Day of Glory.—Pataclot is cleverly substituted for an aviator and receives an ovation, then sundry interviews and press reports. When he is called upon to make a real flight he is glad to avail himself of his horror-stricken sweetheart's intervention. (March 26th. 720 ft.)

R. PRIEUR & CO., LTD.

PRIEUR.

The Gunfighter.—Reissue of a strongly drawn and exciting outlaw romance, which contains a fine fight and rescue scene. (March 26th. 950 ft.)

AMMEX.

The Lucky Nugget.—The wife of Hardy dies in the desert and her child is found by Indians. The stirring events which lead to the struggle between the old settler and the young chief are fine incidents in a drama, which ends with the old man recognising his son by the nugget which lies upon the throat he is about to strangle. (March 23rd. 2,380 ft.)

G. SERRA.



CINES.



The Judge of Instruction.—Powerful psychological drama, adapted from a well-known Continental novel. The cross-examination of the judge himself is an unexpected turn in the story, but, piece by piece, the evidence against him is evolved and the crime ultimately fastened upon him. (March 23rd. 2,410 ft.)

Neapolitan Fisherman.—The varied occupations of the men and the charming scenery of the famous bay form a fine *ensemble*, concluding with some moonlight effects, good and well taken. (March 23rd. 321 ft.)

Cinessino Is Lucky.—A quaintly played comedy drama, which introduces us to a new comedian, a clever and precocious youngster. His efforts as a "guide" in the streets of Rome are most amusing, and a fine domestic interest is seen when his wealthy patrons follow him to the garret where his mother lies ill. (March 23rd. 853 ft.)

Corsican Hate.—Reissue of one of the most successful of one-reel dramas, enacted in the haunts of the brigands, and portraying a fearful vengeance upon a traitor to the band. (March 26th. 817 ft.)

Bidoni Is Hard Up.—The very ingenious manner in which an artist "raises the wind" on his behalf creates considerable fun for all but the recipient. (March 26th. 516 ft.)

SELIG POLYSCOPE CO.



Physical Culture on the Quarter Circle.—The arrival of a natty visitor at the ranch sets the boys mad upon physical culture. When they think themselves fit they have shock which causes a bonfire of the clubs and developers. (March 23rd. 984 ft.)

Life on the Border.—Thrilling tabloid Western drama, with a great scene where the woman is accidentally locked in a shed, which is fired by a savage. (March 23rd. 766 ft.)

The Open Door.—After the wanderings of many years, and the loss of his memory, a strange trick of fate brings a poor young fellow with a lost purse to the home where his own photograph, as a child, is still a treasured possession. (March 23rd. 2,000 ft.)

A Dip in the Briny.—In revenge for an interrupted "spoon," the girls steal the clothes of the two old skippers, who are forced to swim out to the yacht and "held up" until they promise to spoil no more sport during the voyage. (March 26th. 1,021 ft.)

An Equal Chance.—Donald falls in love with a girl of the mountains. His *fiancée* releases him, and when the girl's father dies becomes her guardian. When Donald returns from a long tour she makes a second sacrifice in order that he may marry the country girl. (March 26th. 1,078 ft.)

The Mysterious Way.—Little Isabel follows an organ-grinder, and is carried away in the freight car while the Italian sleeps. She grows up and marries. Through her own child being lost and the identification of a plaid pattern she is enabled to joyfully claim her aged parents. (March 26th. 1,046 ft.)

THANHOUSER.



1,016 ft.)

Problem Love Solved.—The cleverness of a lady detective, and the use of a dictograph brings home a charge of burglary against a crook, and clears the good name of the cashier, who has been arrested through a bogus 'phone message. (March 23rd.

The Milkman's Revenge.—The old maid found the servant kissing her sweetheart, and discharged her. Mr. Milkman promptly married the girl, and proceeded to add whisky to the milk served to the scold. Her behaviour, after some days of the treatment, at a temperance meeting amply compensated the joker for his expenditure. (March 23rd. 1,016 ft.)

Curfew Shall Not Ring To-night.—The famous poem of the days of the Roundheads is faithfully and beautifully portrayed. Specially reviewed in THE BIOSCOPE of February 26th on p. 961. (March 26th. 1,023 ft.)

PRINCESS.

Looking for Trouble.—The scheming of a child, who ardently desires a doll, to get herself hurt and claim insurance ends in a real accident, but no doll. A curiously comical release, with a quantity of narrow escapes. (March 26th. 1,020 ft.)

TRANS-ATLANTIC FILM CO.

BISON 101.

In the Wilds of Africa.—Scenes depicting in fine style the anxious search of a mother for her child amidst treacherous, slinking beasts of the jungle. An animal feature, with a big bunch of thrills. (March 23rd. 1,995 ft.)

The Black Mask.—The struggle for supremacy between two society crooks ends in the woman clearing her rival, a love match, and the giving of illgotten gains to charity. (March 23rd. 1,555 ft.)

Fighters of the Plains.—The two pioneers befriend a wounded Indian. Further West, their child is stolen by the Reds. She grows up and, strangely, falls in love with the adopted son of her parents. The old Indian friend proves the means of reuniting the family. (March 26th. 1,985 ft.)

CRYSTAL.

Pearl and the Poet.—It seems like a tussle between Chester and the poet until they suddenly learn, to their mutual sorrow, that the faithless jade has transferred her affections to a burly footballer. (March 23rd. 620 ft.)

His Rich Uncle.—In order to impress the girl's mother, Chester engages an old miner to pose as a rich uncle. The wily fellow cleans out the younger man; then, learning that his old claim has revived, repays the pair handsomely. (March 26th. 730 ft.)

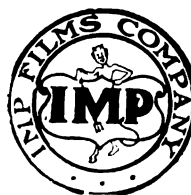
The Norwood Case.—Out West, the victim of a lost memory remarries. Returning to his old home he sees his first wife in the arms of another, and silently leaves her to her happiness. (March 26th. 965 ft.)

FRONTIER.

The Secret of Balanced Rock.—Drama of rivalry in love and the friendship of an Indian for the hero. The hated rival tries to beat the couple in a race to the rich mine indicated by the Indian, but meets a violent death through an explosion. (March 23rd. 985 ft.)

Slim Gets the Reward.—By means of a drug, Slim artfully relieves the boys of their capture and leads off the prisoner to the sheriff. (March 26th. 1,015 ft.)

IMP.



The Old Parlour.—Tale of country lovers and a change wrought upon the woman by city life. Tom objects to her gay acquaintances and a separation is imminent when the parents effect a unique reconciliation. (March 23rd. 970 ft.)

Pen Laughs.—Another of the clever cartoon series by Mr. Harry Mayer. (March 23rd. 500 ft.)

The Statue.—The loss of a group in transit causes the sculptor to engage two fellows to "impersonate" the gladiators, but hunger causes "the downfall of the Romans." (March 26th. 580 ft.)

The Temptation of Jane.—A country girl is prevailed upon to accept employment as a model. She falls into the clutches of a designing city man, whose better nature is aroused by a letter. He behaves honourably, and asks her to marry. (March 26th. 1,860 ft.)

JOKER.

Throwing the Bull.—Schlutz, the publican, arrives in Mexico, wins the war, boosts the Toreador, vanquishes his bovine highness, and is acclaimed President (pro tem.). (March 26th. 965 ft.)

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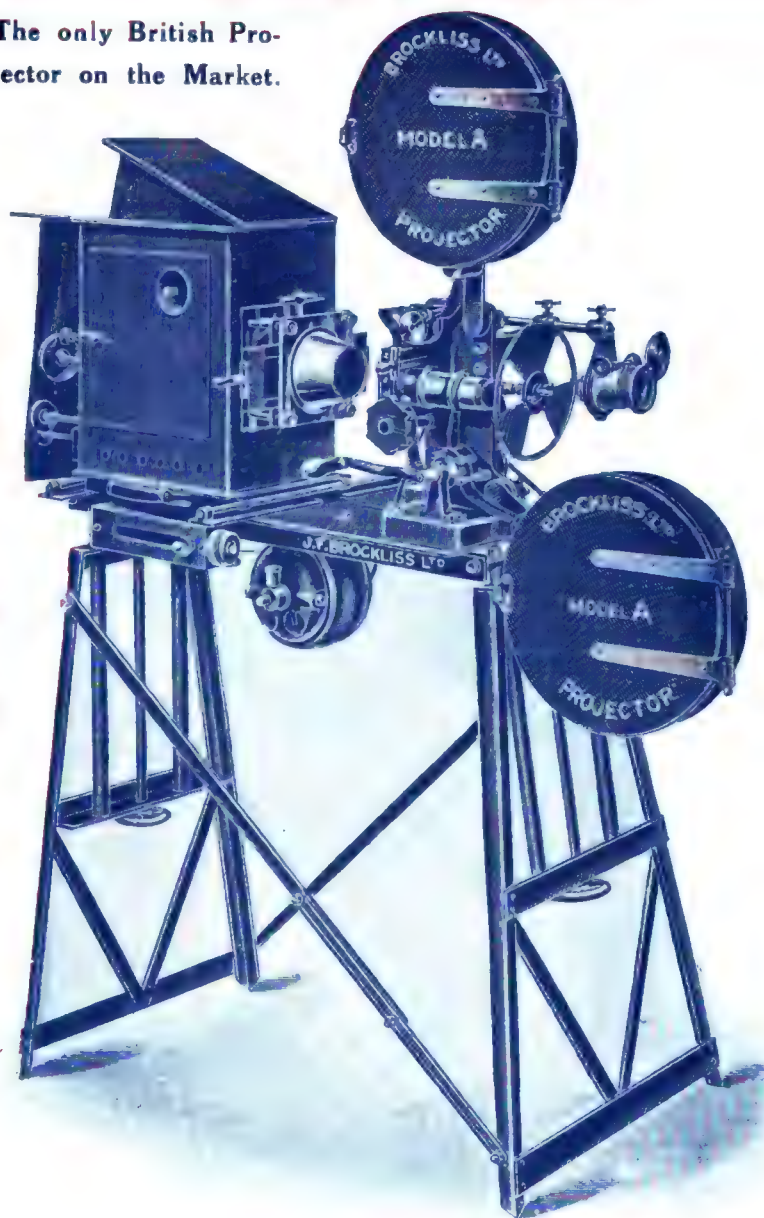
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When He Lost to Win.—As the result of a wager, Eddie disguises as a girl in order to be near Ramona. The charmer finds out the deception, and Eddie has a tantalising time till she tires of teasing. (March 23rd. 950 ft.)

An Elephant on His Hands.—Hubby finds the latest addition to his wife's nets an awkward customer. He has a big job on in caring for it, can't get rid of it, while Mr. Elephant refuses to be lost. (March 23rd. 1,035 ft.)

His Brother's Wives.—Mac, the mighty explorer, suddenly becomes Sultan of Pecan, inherits a harem, and proceeds to palm them off on his brother Sandy. Mac's measly wangle causes many womanly wrangles. (March 26th. 1,060 ft.)

POWERS.



The Heart of a Cracksman.—Entering a house, he overhears a vile plot to cheat a girl of a fortune. The burglar gets the will, makes the couple pay heavily, and gives the document to the girl. (March 23rd. 895 ft.)

The Playmates.—Unknown to her parents, little Dolly makes friends with the child of an organ-grinder. Dying, Dolly begs to see her little friend. A week later the Italian child dies of a broken heart. (March 26th. 960 ft.)

REX.



Tale of a Lonely Coast.—A fisherman on a lonely island cares for a girl castaway whose life he has saved. The time comes when she may return, but she prefers the solitude with the man she loves. (March 23rd. 965 ft.)

The Clue.—The unravelling of a mysterious crime fixes the affair upon a lover of the victim's wife. He dies by the same means as that by which the husband went into the Unknown. (March 26th. 955 ft.)

VICTOR.

Forgotten Women.—A derelict tells his story before a company of revellers, as the result of their desire for amusement. The story touches all hearts, and he is enabled to return to the home of his childhood and to ease his sorrowing mother's heart. 23rd. 970 ft.)

Unto the Third Generation.—A doctor, working in the slums, falls in love with a Jewess who is about to be married against her will. An elopement is prevented by the rabbi, but the doctor soon finds that love will win despite the bars of creed or sect. (March 26th. 1,085 ft.)

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CONTINENTAL.

The Fisher Girl of Skagon.—The simple girl becomes a woman of the world and her beauty secures her a position on the vaudeville stage. A strongly wrought drama of love and woman's jealousy, culminating in a tragic happening, is told amidst fine settings. (March 23rd. 1,820 ft.)

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ITALA.

Toto's First Adventure.—As a "Wild Man" at the fair, he creates great consternation upon escaping. When he takes refuge in a carriage a huge procession of all manner of vehicles makes a weird, break-neck spectacle. March 23rd. 635 ft.)



"A Sister's Hate."

TYLER.

How to Become a Champion Boxer.—Excellent pictures of Kid Lewis in training. Some splendid comedy is introduced during burlesque bouts with Pickard, the jockey, and Syd Chaplin, of Karno's company. The latter cuts a very comical figure. (March 23rd. 1,130 ft.)

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EC-KO.

Nobby Wins the Cup.—Nobby's breakfast is interrupted by the announcement that the "Peckham Pet" desires a match. Nobby goes into training, and soon the Pet is being bombarded. The many round contest, thanks to a mysterious happening, ends in a smashing victory for the Brixton boy. (March 26th. 505 ft.)

MOTOGRAPH.

Modern Brickmaking.—Novel views of a prosaic but interesting industry. The digging, haulage and moulding are shown, and finally the building and firing of a kiln. (March 23rd. 386 ft.)

URBANORA.

URBAN-RADIOS.

Winter in Jura Mountains.—The children of this picturesque district are seen to be adepts in the use of ski. Charming scenes of the winter sports, ending with clever skating. (March 25th. 280 ft.)

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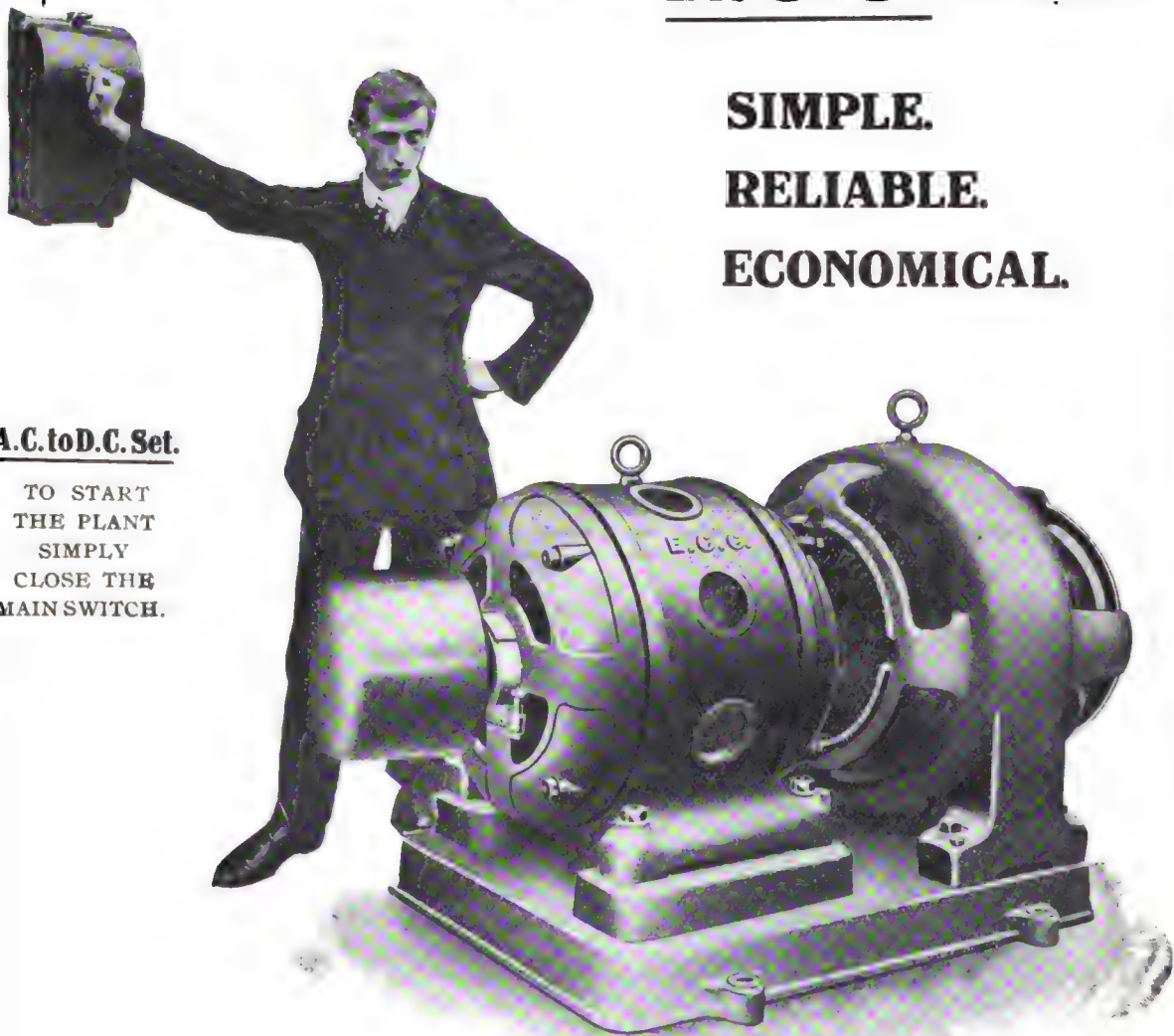
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Sammy and a Door.—Sam starts out to deliver a door for a house. His ridiculous adventures with his unwieldly burden and its frame cause one of the best of a comical series. (March 25th. 340 ft.)

VITAGRAPH.

Whimsical Threads of Destiny. — Feature drama of the love of a doctor for a fair equestrienne of the circus, and a vile plot evolved by a jealous woman. Dr. Webster nurses the girl back to health, and receives the blessings of his uncle, who has

discovered the plot and now denounces its authoress. Well produced and featuring some clever artistes. (March 23rd. 2,046 ft.)

A Pair of Schemers.—Reissue of an intensely amusing comedy of a deception played upon uncle by a secretly married nephew. (March 23rd. 698 ft.)

A Lesson in Jealousy.—With the aid of a chum, some soldier friend and a red painted sabre, Henry soon cures his wife of a desire for displays of jealousy. (March 23rd. 980 ft.)

A Study in Botany.—Comedy of a wager, the girl vowing to capture an obdurate Englishman. The scenes are taken in the famous Botanical Gardens at Hong-Kong, and the girl, disguised in a native costume, cleverly carries out her part. (March 23rd. 482 ft.)

According to Seniority.—The ladies welcome the officers of the new military camp at a dance, but unfortunately invite both "non-coms" and all the higher ranks. An amusing scene follows the ordering back of the unfortunate "noncoms." to barracks. (March 26th. 538 ft.)

The Cure.—In his laboratory, the doctor becomes a slave to the morphia habit. A series of tensely dramatic scenes ends in the love of his wife triumphing over the weakness, the slave of the insidious drug finding peace in her arms. (March 26th. 1,026 ft.)

The Swan Girl.—Enamoured of a country girl, the financier is delighted to meet her with his sister. An entry found in a diary causes the girl to return to her father, an inventor, who is working with the man's money. The financier soon follows, and explains, with the happiest of results. (March 26th. 1,017 ft.)

A Pair of 'Prodigals.—Sandy and Shorty become possessed of money and a wonderful auto. Their adventures with the machine and its "innards" end in a dash down the main thoroughfares, right into the police office. (March 26th. 846 ft.)

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encompass the escape of a wealthy victim and effect the arrest of a female Raffles, who was once his partner in crime. (March 23rd. 1,000 ft.)

KEYSTONE.

Cohen Saves the Flag.—An excellent burlesque Civil War drama, with some exciting happenings to Cohen and Levy. (March 23rd. 1,009 ft.)

Woman Haters.—Two old salts become the victims of scandalous gossip, which ends in an extremely ladylike argument and the removal of a good deal of feminine hair. (March 26th. 1,010 ft.)

K.B.

The Maelstrom.—Drama of Western life, in which a friend saves the sheriff's wife from a dastardly Mexican and, in return, is helped out of trouble in a sensational final scene. (March 26th. 1,064 ft.)

KOM.

Poor John.—The troubles of a henpecked husband are shown in some cleverly photographed episodes of happy (?) domestic life. (March 23rd. 416 ft.)

Old Heads and Young Hearts.—While the two old fellows are fighting with a garden hose, the "young hearts" are being quietly married. On their return they meet their respective "pas" being conducted to a ceremony of a totally different kind. (March 26th. 444 ft.)

PUNCH.

Tom, Dick and Harry.—The three famous sleuths, on the track of a lady's furs, discover that rats are the culprits. Dick's ingenious explanation as to the criminal earns the trio their hard-won reward. (March 26th. 673 ft.)

XXX.

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(OELIO).

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True Western Hearts.....	D	981	— 19
Calamity Anne in Society.....	C	954	— 23
A Blow-out at Santa Banana.....	C	1656	— 26

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The Honour of Lady Beaumont.....	D	1975	Mar. 9
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Milan.....	S	365	— 23
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Chinese Customs.....	E	353	— 12
Arabian Types.....	S	390	— 16
Electric Phenomena.....	E	310	— 19
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Between Two Stools.....	C	1008	— 23
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Silas Marner.....	D	2040	— 12
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Broncho Billy's Squareness.....	D	989	— 12
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Life's Weaving.....	D	986	— 16
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Told by the Cards.....	D	985	— 19

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Having a Good Time.....	C	988	Mar. 19
A Vagabond Cupid.....	D	989	— 23
Hello! Trouble.....	C	989	— 23
That Pair from Thespia.....	C	994	— 23
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Sugar Cane Harvesting.....	E	474	Mar. 23
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The Three Shadows.....	D	2780	Mar. 9
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The Slave of His Past.....		2635	— 26

SASCHA.

Lux, the Famous Police Dog.....	E	391	Mar. 12
The Lake of Como.....	S	410	— 26

VITASCOPE.

The Diamonds of the Duchess.....	D	2052	Mar. 16
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Winter Climbing on Snowdon.....	S	510	— 12
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A Love of '64.....	D	1031	— 12
An Interrupted Courtship.....	C	546	— 12
The Magician's Wand.....	Com	516	— 12
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A Leak in the Pipe.....	Com	337	— 19
The Parasite.....	D	3051	— 23
The Child of a Smuggler.....	D	1033	— 23
A College Cupid.....	Com	473	— 23
Who Stole Jones' Wood.....	Com	368	— 23
The Circle's End.....	D	1035	— 26
The Hazard of Youth.....	D	1030	— 26
Into the Light.....	D	1040	— 26
The Missing Diamond.....	Com	584	— 26
A Masked Mix-up.....	Com	416	— 26

M.P. SALES AGENCY, LTD.,**86, Wardour Street, W.**

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Kalubio, London.

BIOGRAPH.

The Wedding Gown.....	D	1557	Mar. 9
Abe Gets Even with Fader.....	C	325	— 9
Sentimental Sister.....	D	1023	— 12
How They Struck Oil.....	C	455	— 12
Why He Gave Up.....	C	725	— 12
The Husband's Experiment.....	C.D	1075	— 16
Out Blacked.....	C	580	— 16
The Lonedale Operator.....	D	1035	— 16
His Father's House.....	D	1025	— 19
The Suicide Poet.....	C	632	— 19
A Fallen Angel.....	D	1045	— 19
Her Pet.....	Com	340	— 19
Beyond All Law.....	D	1026	— 23
Skelley's Skeleton.....	C	651	— 23
Just Boys.....	C	386	— 23
His Mother's Scarf.....	D	1036	— 23
All for Science.....	D	1092	— 26
Buy Wool.....	C	632	— 26
White Rose of the Wilds.....	D	1033	— 26

KALEM.

Gilt Edge Stocks.....	D	1042	Mar. 9
Emancipated Women.....	C	620	— 9
A Shot in the Night.....	D	1885	— 12
Tell-tale Stains.....	D	1071	— 12
A Dream of the Wild.....	D	966	— 16
The Electrician's Hazard.....	D	1024	— 19
Bill's Board Bill.....	Com	651	— 19
Frased Fagin's Adventures.....	Com	400	— 19
A Modern Jekyll and Hyde.....	D	1371	— 23
Red Hawk's Sacrifice.....	D	1024	— 23
Making Cut Glass.....	E	402	— 23
The Joke on Jane.....	C	624	— 23
Trapped.....	D	1098	— 26
Against Desperate Odds.....	D	1034	— 26
Only One Shirt.....	Com	501	— 26

MINERVA.

Miriam Norward, Detective.....	D	2431	Mar. 16
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MONO.

What Happened to John.....	Com	371	Mar. 12
The Musical Clock.....	Com	566	— 16
Too Good a Dinner.....	Com	666	— 19
His Circus Friends.....	Com	530	— 26

SPECIAL.

Agouti and the Mongoose.....	S	306	Mar. 9
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WELT.

From Innsbruck to Mittenwald.....	S	409	Mar. 9
The Natural Ice Industry.....	E	324	— 16
In the Norwegian Mountains.....	S	337	— 19

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Robin Hood.....	D	3 reel	Current
Sunsets in Egypt.....	S	—	—
The Fish and the Ring.....	Fairy D	—	—
The Tempter.....	D	—	—
Love and War in Toyland.....	F.D	—	—
The Lost Collar Stud.....	Com	1 reel	—
Everlasting Flowers.....	E	—	—
Pets in Fur and Feather.....	F.	—	—
Winter Pastimes, Swiss Alps.....	S	—	—
The Story of the Wasp.....	E	—	—
Visit of Wild West Show to Los Angeles.....	I	—	—
Cambridge and Its University.....	E	—	—
The Carnival at Nice.....	Original from	—	—
William Tell.....	D	3 reel	—

NEW AGENCY FILM CO.,**81-83, Shaftesbury Avenue, W.**

Gerrard 0331.

Nuahims, London.

AMBROSIO.

	Des.	Feet.	Date.
The Taking of Saragossa.....	D	1145	Mar. 9
The Barber of Seville.....	C	2220	— 12
Oh! That Gigetta.....	C	1723	— 16
Essence Manufacture.....	E	542	— 16
The Virgin of Babylon.....	D	920	— 19
Gigetta is Jealous.....	C	1761	— 23
Quickstep Learns the New Step. Com		305	— 26

NAPOLI.

The Fruits of Envy.....	D	1700	Mar. 20
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NEW AGENCY.

The Loue Valley.....	S	440	Mar. 9
Waterworks of Stockholm.....	E	403	— 16
Hare Shooting.....	Sp	308	— 23

SVEA.

A Rare Companionship.....	E	310	Mar. 12
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NEW MAJESTIC CO.,**Majestic House, 5, Gerrard Street, W.**

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Majeshlm, Westrand, London.

MAJESTIC.

A Slight Misunderstanding.....	C	992	Mar. 9
Hearts and Hoofs.....	D	1000	— 12
A Mix-up in Pedigrees.....	C	991	— 16
The Greatest Love.....	D	904	— 19
Through the Sluice Gates.....	D	978	— 23
The Ice Man's Revenge.....	Com	995	— 23
Chapter of His Life.....	D	1000	— 26

RELIANCE.

The Stolen Woman.....	D	1053	Mar. 9
Of Such is the Kingdom.....	D	992	— 12
The Hardest Way.....	D	992	— 16
The Original Will.....	D	996	— 19
Hearts of the Dark.....	D	987	— 23
Oh! What a Night.....	C	530	— 26
The Buffer.....	C.D	960	— 26

NORDISK.**Nordisk Film Co., 25, Cecil Court, W.C.**

City 172.

Norfilcom, London.

Alone With the Devil.....	D	3210	Mar. 16
The New Cook.....	C	1260	— 16
Judge Not.....	C	987	— 19
Regensburg.....	S	413	— 19

PASQUALI FILM CO. (Eng.), LTD.,**52, Rupert Street, W.**

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Kinescopic, Piccy, London.

Beyond Recall.....	D	2300	Mar. 9
Polidor is Jealous.....	Com	500	— 9
Polidor Buys a Penn'orth of Milk			
	Com	495	— 12
For Their Country.....	D	3000	— 16
Polidor Requires a Little Instruction			
	Com	570	— 16
Polidor, Somnambulist.....	Com	680	— 19
Polidor as a Fireman.....	Com	570	— 23
Mrs. Fori's Folly.....	Com	900	— 26
Polidor and the Elephant.....	Com	540	— 26

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	Des.	Feet.	Date.
That Infernal Pig.....	C	750	Mar. 8
The Moonshiner's Last Stand.....	D	1950	— 12
The Spendthrift's Reform.....	D	975	— 12
Training a Step-father.....	C	850	— 12
Too Much Parcel Post.....	Com	925	— 19

CHICAGO.

The Royal Road to Fame.....	C	875	Mar. 12
Love's Sacrifice.....	D	1000	— 26
A Timely Bath.....	Com	650	— 26

ECLECTIC.

The Isle of Wight.....	S	250	Mar. 12
The Music of the Past.....	D	825	— 15
The Voice Within.....	D	1674	— 19
The Lady in Black.....	D	3600	— 26

FILM D'ARTE.

The Return of the Emigrant.....	D	2075	Mar. 8
Sold for a Title.....	D	3750	— 22

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A Perfect Cure.....	C	650	Mar. 8
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The Alegrias, Acrobats.....	V	450	— 22

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LITERATIA.

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MICHIGAN.

The Engineer's Daughter.....	D	700	Mar. 8
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The Triumph of Innocence.....	D	1025	— 22

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Max as Chiropodist.....	C	975	Mar. 8
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Wiffles Gets Kidnapped.....	C	1200	— 15
Jim's Close Connection.....	Com	975	— 15
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	Com	1200	— 19

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Who Will Mary Martha? (The Widower's Proposal).....	Com	750	— 16
Lieut. Pimple's Dash for the Pole	Com	950	— 20

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The Tango Tangle.....	Com	757	Mar. 9
The Town Rat and the Country Rat	F	208	— 12
Swedish Waterfalls.....	S	221	— 16
The Tale of a Pear.....	Tr	472	— 19
Danish Landscape.....	S	235	— 23
A Day of Glory.....	C	720	— 26

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The Lucky Nugget.....	D	2380	Mar. 23
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BLACHE.

The Henpecked Burglar	C	1000	Mar. 12
The Fortune Hunters.....	D	3800	— 16

PARISIEN.

At the Call of Conscience....	D	1860	Mar. 9
Tartinette's Dream.....	Com	430	— 9

PRIEUR.

The Gunfighter.....	D	950	Mar. 26
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ROSENBERG,**40, Gerrard Street, W.C.**

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Oscarite, London.

DANMARK.

Flames of Vengeance.....	D	2780	Mar. 9
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SELIG POLYSCOPE CO.,**12, Gerrard Street, W.**

Gerrard 5156.

Polyscope, Westrand.

Within the Hour.....	D	1021	Mar. 9
Cupid Makes a Bull's-eye.....	C	988	— 9
The Wolf of the City.....	D	1234	— 9
The Escape of Jim Dolan.....	D	1041	— 12
Grand-dad's Boy.....	D	705	— 12
Northern Hearts.....	D	878	— 12
When Father Craved a Smoke.....	Com	773	— 16
The Hopeless Dawn.....	D	1091	— 19
The Craven Heart.....	D	1000	— 19
The Rustler's Reformation.....	D	980	— 19
Hilda of Heron Cove.....	D	1000	— 19
Physical Culture on the Quarter			
Circle	C	984	— 23
Life on the Border.....	D	766	— 23
The Open Door.....	D	2000	— 23
A Dip in the Briny.....	C	1021	— 26
An Equal Chance.....	D	1078	— 26
The Mysterious Way.....	D	1046	— 26

G. SERRA,**22, Denman Street, W.**

Regent 4132.

Rossicines, London.

CELIO.

	Des.	Feet.	Date.
Love is Blind.....	D	2120	Mar. 19

CINES.

Bidoni in Mediaeval Times.....	Com	785	Mar. 9
Vision of Bologna.....	S	420	— 9
The Witch's Spectacles.....	D	735	— 9
A Toreador's Romance.....	D	1670	— 12
Bloomer, Valet.....	Com	490	— 12
Angel of Peace.....	D	773	— 16
Bidoni's Dream.....	Com	615	— 16
Venice at Night.....	S	360	— 16
Bloomer Has a Drink.....	Com	837	— 19
The Judge of Instruction.....	D	2410	— 23
Cinissimo is Lucky.....	Com	853	— 23
Neapolitan Fishermen.....	S	321	— 23
Bidoni is Hard Up.....	Com	516	— 26
Corsican Hate.....	D	817	— 26

THANHOUSER FILMS, LTD.,**(Head European Office)****100, Charing Cross Road, W.C.**

Regent 3452.

Impafil, Ox, London.

Little Brother.....	C	1016	Mar. 9
A Twentieth Century Farmer.....	C	1021	— 9
Lawyer, Dog and Baby.....	C	1021	— 16
A Beauty Parlour Graduate.....	C	1025	— 16
An Orphan's Romance.....	D	2024	— 19
Problem Love Solved.....	C	1016	— 23
The Milkman's Revenge.....	C	1016	— 23
"Curfew Shall Not Ring To-night"	D	1023	— 26

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Her Right to Happiness.....	C.D	995	Mar. 12
Looking for Trouble.....	C	1020	— 26

TRANS-ATLANTIC FILM CO., LTD.**Universal House, 37-9, Oxford Street, W.**

Regent 4332-3.

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BISON 101.

Madonna of the Slums.....	D	1833	Mar. 9
Good-for-nothing Jack.....	D	1905	— 12
A Forest Romance.....	D	1920	— 12
Pelleas and Melisande.....	D	3025	— 16
The Prairie Trail.....	D	1900	— 16
The She Wolf.....	D	2580	— 19
In the Wilds of Africa.....	D	1005	— 23
The Black Masks.....	D	1555	— 23
Fighters of the Plains.....	D	1985	— 26

CRYSTAL.

Baldy Wins a Prize.....	Com	550	Mar. 9
His Last Gamble.....	D	1010	— 12
Charlie's Little Joke.....	C	550	— 16
News Item.....	C	515	— 19
The Bachelor's Finish.....	C	480	— 19
Pearl and the Poet.....	C	620	— 23
The Rich Uncle.....	C	730	— 26
The Norwood Case.....	D	665	— 26

FRONTIER.

Caught at His Own Game.....	C	955	Mar. 9
A Hasty Jilting.....	D	900	— 12
The Secret of Balanced Book.....	D	985	— 23
Slim Gets the Reward.....	C.D	1015	— 26

IMP.	Des.	Feet.	Date.
Thou Shalt Not Rubber.....	C	495	Mar. 9
Child Stealers of Paris.....	D	987	— 9
Who Killed Olga Carew?.....	D	2015	— 12
The Big Sister.....	D	2025	— 16
Binks Elevates the Stage.....	C	590	— 16
Piffles Tries Hair Tonic.....	C	425	— 19
The Old Parlour.....	D	970	— 23
Pen Laughs.....	C	500	— 23
The Statue.....	Com	580	— 26
The Temptation of Jane.....	D	1860	— 26

JOKER.

The Stingers Stung.....	Com	1010	Mar. 9
Mike and Jake at the Beach.....	Com	945	— 12
Throwing the Bull.....	Com	965	— 26

NESTOR.

Justice of the Wild.....	D	1625	Mar. 9
Hawkeye's Great Capture.....	C	595	— 12
What the Wild Waves Did.....	C	430	— 12
Won by a Skirt.....	C	1010	— 16
His Crazy Job.....	C	970	— 16
Behind the Gun.....	D	995	— 19
His Wife's Burglar.....	C	955	— 19
When He Lost to Win.....	C	950	— 23
An Elephant on His Hands.....	C	1035	— 23
His Brother's Wives.....	C	1020	— 26

POWERS.

The Doctor's Orders.....	C.D	622	Mar. 9
Cotton Time, Arkansas.....	E	390	— 12
The Lesson the Children Taught.....	C.D	980	— 16
A Stolen Identity.....	D	1060	— 19
The Heart of a Cracksman.....	D	805	— 23
The Playmates.....	D	960	— 26

REX.

His Old-fashioned Dad.....	C	1010	Mar. 9
The Echo of a Song.....	D	945	— 9
Views of Yosemite Valley.....	S	300	— 16
The Wall of Money.....	D	1790	— 19
Tale of a Lonely Coast.....	D	965	— 23
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VICTOR.

The End of the Rod.....	D	1980	Mar. 12
When the Hop Vines Twine.....	D	1025	— 16
Back to Life.....	D	1635	— 19
Forgotten Women.....	D	970	— 23
Unto the Third Generation.....	D	1985	— 26

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CONTINENTAL.

The Diamond Hunter.....	D	2520	Mar. 9
The Fisher Girl of Skagen.....	D	1820	— 23

CONTINENTAL KUNST.

The Statue.....	D	2750	Mar. 12
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ITALA.

Toto Without Water.....	Com	495	Mar. 9
Toto's First Adventure.....	Com	635	— 23

TYLER.

Winter Sports in Switzerland.....	Sp	328	Mar. 9
Jack and His Dog Messenger.....	C	675	— 16
How to Become a Champion Boxer.....	Top	1130	— 23

UNIVERSAL FILM CO., LTD.,

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Gerrard 9277.

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Making Crockery.....	E	495	Mar. 9
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EC-KO.

Nobby Wins the Cup.....	Com	505	Mar. 26
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BIG 5.

His Majesty the Baby.....	C	475	Mar. 19
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HERON.

The Tattooed Arm.....	D	2520	Mar. 12
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MOTOGRAPH.

Modern Brick Making.....	E	386	Mar. 23
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Impressions of Japan.....	S	410	— 11
St. Bartholomew's Day.....	D	1005	— 18
Pedro, the Dog Charmer.....	Com	370	— 18
In the Pyrenees Alps.....	S	305	— 18
Butterfly Entertains Royalty.....	Com	750	— 25
Sammy—And a Door.....	Com	340	— 25

URBAN-RADIOS.

Winter in the Jura Mountains.....	Sp	280	Mar. 25
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VITAGRAPH.

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Vitagraf, London.

The Wreck.....	D	2880	Mar. 9
Tangled Threads.....	D	984	— 9
The Schemers.....	C	1010	— 9
Fanny's Conspiracy.....	C	1017	— 12
Why I am Here.....	C	784	— 12
The Sale of a Heart.....	D	1023	— 12
The Portrait.....	C	958	— 12
Daniel.....	D	2016	— 16
Little Kaintuck.....	D	984	— 16
The Magic Fountain Pen.....	Tr	370	— 16
Betty in the Lion's Den.....	C	1007	— 16
Making a Fountain Pen.....	E	525	— 16
Jerry's Mother-in-Law.....	C	2046	— 19
Fellow Voyagers.....	C	620	— 19
The Leading Lady.....	D	997	— 19
Temples and Statues of Rome.....	S	495	— 19
The Whimsical Threads of Destiny.....	D	2046	— 23
A Pair of Schemers.....	C	608	— 23
A Lesson in Jealousy.....	C	980	— 23
A Study in Botany.....	C	482	— 23
According to Seniority.....	C	538	— 26
The Cure.....	D	1026	— 26
A Pair of Prodigals.....	Com	846	— 26
The Swan Girl.....	D	1017	— 26

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Gerrard 8080.

Westfilm, London.

BRONCHO.

The False Typist.....	D	2084	Mar. 12
The Buried Past.....	D	1994	— 16
The Reformation.....	D	903	— 23

DOMINO.

The Judgment.....	D	1983	Mar. 9
Devotion.....	D	2117	— 19

K.B.

The Sign of the Snake.....	D	1046	Mar. 9
In the Days of '49.....	D	989	— 12
Her Legacy.....	D	1040	— 16
The Long Portage.....	D	1019	— 19
The Maelstrom.....	D	1064	— 26

KEYSTONE.

The Small Town Act.....	C	621	Mar. 9
The Horse Thief.....	C	1020	— 12
A Muddy Romance.....	C	1163	— 16
A Quiet Little Wedding.....	C	983	— 19
Cohen Saves the Flag.....	Com	1009	— 23
Woman Haters.....	Com	1010	— 26

KOM.

Caused by a Clock.....	Com	545	Mar. 19
Poor John.....	Com	416	— 23
Old Heads and Young Hearts.....	Com	444	— 26

PUNCH.

Tom, Dick and Harry.....	Com	673	Mar. 26
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Round the Manchester Halls.

(BY OUR OWN CORRESPONDENT.)

The New Globe, Cornbrook Street, Brook's Bar, is a progressive house. Mr. Thomas Robinson, the manager, is always contriving, and usually succeeds in discovering something to improve the place, with the result that business is maintained at a satisfactory level. The disadvantage of not being situated in a main thoroughfare is counterbalanced by this fact, helped by the exceptionally large seating accommodation. "Dante's Inferno" proved very successful and had a fortnight's run. Although the New Globe accommodates 1,600, money was turned away nightly. A record was created that will take a lot of beating either here or at any other Manchester picture theatre. The management's present policy is to run a programme composed entirely of exclusives. Last week "The Spender," "Lilian" and "The Children's Hour" were the principal items. This week "An Unknown Reason" featuring Wanda Treumann and "The Power of Light" are the chief attractions.

At the commencement of the present year the Scala, at Withington, commenced a continuous show each evening (with the exception of Saturdays) and a dail matinée. This house is in the fortunate position of catering for one of the best residential districts of the city, and Mr. Reginald F. Astley, who is in charge, has brought the study of his patrons' taste to a fine art. The *pièce de résistance* last week was "Give Us this Day," with the comedy "Never Again." The Scala is a house where the best is always to be found, and the programmes meet with intelligent appreciation. The exclusive rights for the "Grand National" film have been secured, and the picture is sure to arouse particular interest.

As usual, the Bijou, Erskine Street, Streford Road, is not lacking in the attractions it offers. Mention has been made of the improvement in the class of audience attending the theatre, and it is satisfactory to note that this is being fully maintained. The entertainment provided is good and varied, and the most popular exclusive films are always to be found in the programme. During the week a dozen different pictures full of excitement and interest were to be found at the Bijou, and the secret of its success is the consistent quality of the fare provided. Last week the "Great Dock Catastrophe" was a happy selection for that particular neighbourhood, but there were plenty of other good things, such as "The Green Eye of the Yellow God" to follow. This week the picture providing the chief sensation is "Chelsea 7750," to see which many are making return visits.

There is seldom any difficulty in filling the Picture House, Market Street, nor would there be if it possessed double its present capacity. Each day, with the exception of Saturday, Pathé's educational programme is shown. It is timed to appear at 5.30, the pictures being changed twice a week. Some good houses were shown last week, "The War Correspondent" and "Love Sickness at Sea," whilst

during the present, "The Wreck" and "The Schemers," a Vitagraph comedy, featuring John Bunny, are creating exceptional interest.

A new "star" picture every night in a programme of general excellence is a good description of what is provided at the Coliseum, Ardwick Green. Last week visitors were regaled with "The End of the Circle," "The Crook's Revenge," "The Diver" and "Blind Fate." This week the great Vitagraph drama, "The Wreck," "The Wolf of the City," "The Law Breakers" and "To Save the King" are a few of the principal attractions.

The Victoria Theatre, Broughton Bridge, provides a programme which is one of the most attractive in the city. What has to serve most places for three nights is shown here for one with a fresh attraction each succeeding day. Last week, in addition to "Blind Fate," "Confederates in Crime" and "The Impostor" was given. This week "The Madonna of the Slums," "The Last Encampment" and "The Wreck." On March 23rd, for six nights and two matinées, Will Parken and Chas. Tasrac's pantomime, "Dick Whittington" is announced.

Picture Supplies, Limited, 74, Victoria Street, are making a speciality of 30s. per week programmes, included in which are such pictures as "Victory or Death," "Napoleon," "The Master Crook," "Lieut. Daring" and "Detective Kelly."

The Dispatch Film Service, 37, Cannon Street, have rapidly built up a large and increasing connection. They inform me that the exclusive, "Marriage by Proxy" (two reels), is going very well. One of their latest acquisitions is another exclusive, "The Daughter of Vengeance" (three reels), the release date of which is April 27th.

Mr. Eric Williams brought his very successful tour of Manchester and district with his "Speaking Pictures" to a close recently at the Gem, Middleton. The tour has extended over sixteen weeks, including a flying visit of a week to the Empire, West Hartlepool, and it is gratifying to state that Mr. Williams has booked everywhere for return visits in the autumn of the present year. The unique feature of Mr. E. Williams' performance is that he not only recites the particular story or selection which he presents on the screen, but he also himself acts the principal character in the pictures, and thus the audience is, for the first time, brought face to face with the personality of the actor in the film during the actual representation. Mr. E. Williams' next visit to Manchester will, undoubtedly, be looked forward to with interest, especially as he is then presenting for the first time on the film, George R. Sims's world-famous poem of "The Lifeboat," besides excerpts from some of Shakespeare's best known plays. Original from

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SCOTTISH NOTES.

(By OUR OWN REPRESENTATIVE.)

Now that the Exhibition has closed its doors, renters, exhibitors, and newspaper correspondents are able once more to resume their daily avocations; and what does a resumption of these duties reveal? To the renter it has revealed a renewed demand for all that is newest; to the exhibitor, that his public who had the good fortune to visit the projection theatres in the exhibition, turn out in greater expectancy; and, lastly, to the newspaper correspondent, it reveals the fact that the cinematograph industry in all its branches has received a decided fillip during the fortnight which the exhibition ran its very successful course. I have seen exclusive and other films which were features at the Trade shows being shown at several theatres, and increased audiences have invariably been the result.

The Coalbourn (Lanarkshire) Picture House, which has been closed for some time, was reopened on Saturday week last, after extensive alterations. The manager is Mr. J. S. Wilson, and the new equipment includes an "Argyle" projector, supplied by the B.B. Company, Glasgow, and a generator set by Messrs. Malcolm and Adair, Pollokshaws Road, Glasgow. The seating capacity of the Picture House is 450, and performances are once nightly, except on Friday and Saturday, when two shows are given. The programme is changed three times weekly.

It's a far cry to Stornoway, but I must mention that the principal town in the Hebrides now possesses its own cinema, which was opened last week by Mr. Nicholls, who already runs the Vimograph Theatres at Shotts and Clydebank. Mr. Nicholls has installed a Pathé projector in his hall, which is of the portable type, and has a seating capacity of 600.

The Picture House, Glasgow, made a decided hit last week with the "British Army" films, and invited the officers and men of the Camerons from Mayhill Barracks to attend. The regiment, headed by their brass and fife bands, marched to the Picture House to witness the production, and the band rendered excellent selections during the performances. On the way to the Picture House, the regiment was filmed, and the picture was shown in addition to the Army film the following day. During the week, which was recognised as "Recruiting week" in Glasgow, many of the Territorial battalions attended.

Continuing my tour of the halls in the environs of Glasgow, I first of all visited "Leester," the local place name for Paisley—famed for its poets and weavers. Could these said poets see the palatial—I must use that word!—halls now provided for the entertainment of the Paisley people, they would tune their lyres anew, and instead of singing the praises of Gleniffer's braes, would weave rhapsodies on the delightful programmes which are now entertaining and instructing the town's inhabitants.

The first hall I visited was the Paisley Picture Theatre, and here I found Mr. Frederick Carter Linay in charge of as perfectly equipped and prettily decorated hall as I have yet visited. Mr. Linay, who has only recently taken up duties in Paisley, is a practical electrician, having previously held the position of manager to the J.C.L. Electrical Engineering Company, of Rochester, and gained his cinematograph

experience in managerial positions at Southend-on-Sea, and at the Alexandra Picture Theatre, Leeds, which latter hall he vacated in favour of Paisley. Business at the Picture Theatre is on the



MR. F. C. LINAY.

up-grade, the exceptionally good programme securing universal favour. The hall has recently been redecorated, and is a model of refined artistry from pay-box to front seat, the colour combinations being particularly pleasing. The furnishings are in corresponding good taste, and the harmonious effect of the whole stamps the Picture Theatre as one of the best. The programme included "Moths," "A Cigarette Maker's Romance," and "The Rose of San Juan." The Picture Theatre ought to do well, and with programmes as above, shown on a new Perlantino screen by Indomitable projectors, there is no doubt but that it will.

At the Western Picture House, business was brisk, and the programme included "The Woman Who Dared" and "The Cowardly Weapon." Mr. A. Brodie is in charge here, and the hall, which seats 650, is the latest addition to the Paisley theatres.

Next on the list was the St. George's Hall, where Mr. Arthur Vivian reigns supreme, and caters for large audiences nightly. The St. George's was at one time a church, and seats 850 in its spacious nave and galleries. "The Collar Stud" (an exhibition favourite), "The Glorious Scar," and "A Shroud of Snow" were stars among a good selection. Excellent pictures are obtained, and the music supplied by the Cinecordeon is always in harmony with the subject shown. The St. George's has its regular patrons, and the programme is changed once a week.

The O.K. Picture Hall, in the eastern part of the town, is successfully managed by Mr. Jim Clarke,

who also finds time on Saturdays to conduct a show at Kirkintilloch. At this hall a Chrono projector is used, the principal pictures shown at the time of my visit being, "The Intruder," and one of the "Mary" series. Next week "When the Earth Trembled" and "The Bridge of Shadows" will be screened, and a rush of business is expected.

The Rink Picture Palace, which seats over 1,000, is the largest hall in the town, and, as its name implies, was formerly a skating-rink. The conversion has been admirably carried out, and a fine hall, with raked floor, and every necessary adjunct has resulted. Mr. J. C. Galtraith proves a most efficient manager, and his programmes give general satisfaction. Appropriate music is rendered by an orchestra, under the direction of Mr. Louis Beaufort. The programme included "The Convict's Son," a powerful Nordisk drama, "The Rustler's Stepdaughter," and "When Dreams Come True."

I found a packed audience at the Royal Animated Picture House enjoying the extra special programme provided by Mr. Kirkpatrick. The chief attraction was the Fenning exclusive, "By the Cross," and I was assured that it was drawing exceptionally well.

Following my visit to the Paisley houses, I next went to Greenock and here found that the residents in the famous Clydeside town were being catered for, cinematographically, in a manner which left nothing to be desired. The first house visited was the Palace Picture Theatre, a skating rink converted, and the best advantage has been taken of the immense space to erect a picture hall, which is second to none. A splendidly raked floor gives every person in the audience a clear view of the picture, and the fine tip-up chairs with which the hall is fitted throughout give the acme of comfort to patrons. The hall has seating capacity for 1,300, and a waiting room at the back of the screen provides accommodation for an additional 400. Those waiting can view the pictures from the back, and an ingenious arrangement of mirrors enables them to read the titles the right way round. Mr. Lawson, the manager, leaves nothing undone to get the best programmes. Business has been remarkably brisk all the winter, and shows every sign of being maintained. Future bookings here include "The Cigarette Maker's Romance," "Escape of Jim Dolan," "Amidst Raging Beasts," "The British Army," etc., etc. Excellent music is supplied by the Palace orchestra.

Mr. Tom M'Aulay, who is temporarily managing at La Scala, Greenock's west end house, gave a courteous welcome, and conducted me over what proved to be an ideal home for picture lovers. La Scala is an admirably planned hall, managed on the right lines, and submitting programmes of pictures and music which make it popular with the best class of patron. Mr. Daebnitz's orchestra provides an excellent programme of music at every session. The pictures screened on the occasion of my visit were "The Penalty," "Motion Picture Dancing Lessons," the "Gaumont Graphic," and a fine selection of comedies.

At the Cruden Picture House, Ann Street, I found Mr. Eskdale presenting a fine programme to a crowded house, which, I was informed, was chiefly composed of regular patrons. The tit-bit on an excellent bill of fare, was "The Harper Mystery," and other items were "Out of the Shadowy Past," "Lost Souls" and "The Vampire," with a goodly sprinkling of comedy. Mr. Eskdale is a personality in the musical world, being known as one of Scotland's foremost brass band teachers, and has only recently been the recipient of handsome presents from one of the bands he has cultivated to the highest fame.

The Empire, Greenock, is another of the B.B. halls, and was the first to be opened in the town. From the beginning the Empire has more than held its own, and is still in the forefront of popularity. "In the Coils of the Python" and "The Shells," are the dramatics for this week, and comedy is supplied by "The Bowling Match," "Baby's Photograph" and "Pearl's Mistake."

The number of halls in the environs of Glasgow proper are many, and if I have described some of the city halls as palatial, what term am I to apply to the suburban halls, which I found equally deserving of such a description. On Wednesday evening I looked up Mr. Wolstenholme at B.B. Cinerama, Victoria Road, and found him in charge of what is one of the most charming and convenient halls it has yet been my lot to visit. Items on a programme which was attracting full houses were "The Vicar of Wakefield," "Outwitted by Billy," "The Girl and the House Boat," "Construction of an Engine," "The Girl and the Tiger," "Fatty's Affair of London," "The Upward Way," and a Vivaphone singing picture. Verily, the Cinerama fulfils its description on the programme, "A lordly pleasure house, wherein at ease you are entertained." I shall look forward with pleasure to my next visit to the Cinerama.

Another house in the suburbs of which I cannot speak too highly, is that at Cathcart, the destinies of which are skilfully guided by Mr. J. M. Cuthbertson. The Cathcart Picture House is admirably planned, comfortably fitted, and is all that could possibly be desired. The business done is uniformly steady, and good houses are the general rule. The programmes are varied, consisting of pictures of educational value, travel, interest, dramas and comedies. "The Open Gate," "No Finer Death," "Walrus Hunting," "The Cornish Riviera" and the "Gaumont Graphic" were in the programme on my visit, and future bookings already advertised, include Miss Asta Nielsen in "A Girl Without a Country," "The House of Temperley," and "The Leopard Detective." The orchestra supplies appropriate music, and excellent pictures are projected.

The Majestic, Govanhill, is another of the suburban houses where excellent business is being done. Here twice nightly performances are given, and full houses attend both entertainments. "When the Earth Trembled," "Fantomas," "Masked Ball," "The Money God," "A Victim of the Mormons" are a sample week's programme, and show that Mr. Robertson thoroughly knows his business.

From the latter hall, I moved on to the Eglinton Electreum, and found Mr. Gilchrist submitting pleasing programmes. Here "Big Game Hunting" was a drawing subject, and when it is noted that other items were "Fruits of Vengeance," "Facing the Footlights," "On the Broad Stairway," and plenty of comics, it will be seen that "value for money" is the motto here.

Leaving the Electreum I proceeded by Glasgow's tube to the Scottish Electric Picture Palace, St. George's Road, to see what fare Mr. A. F. Twaddle was finding for his patrons. A look in the hall disclosed a crowded house. "The Fruits of Vengeance," "Under the Daisies," "The Invaders," "The Sheriff of Cochise," "The Flirt," "Aissa's Dream" are samples from the week's programme. Martin Mark's orchestra supplies tuneful numbers, and the whole entertainment is one which pleases all.

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HAPPENINGS AT HULL.

(FROM OUR OWN CORRESPONDENT.)

Whilst perhaps there have been no "happenings" of outstanding importance this week, following upon the announcements of two more proposed picture palaces during the last fortnight, there is still a great deal to interest the careful observer in Hull picture circles. Never was there a time when there was near so much competition with the big exclusive and feature films as at present. Vitagraph's magnificent picture "The Wreck" has taken Hull by "storm" this week, having been shown at several halls, and more than one on the same date, and I have seen the time when a film has been shown at two halls immediately opposite on the same dates. "Confederates in Crime" was shown at several places last week. It was screened at one cinema in the first half and advertised for another in the second half not many yards away. Here, of course, is an advantage for one and a disadvantage for another. The very same thing applied to "From Out the Flood," shown the week before. At the present time, however, there does not seem to be a picture palace suffering from lack of support, but there is the future to think of.

I hear there is every likelihood of the new Anlaby Road picture palace at the corner of Perry Street, mentioned last week, becoming an accomplished fact. Mr. J. W. Locking, the chairman of the company, tells me that nearly all the capital has been subscribed at this very early stage, and he does not think it will be necessary to go to the public. Plans on a very interesting idea are being prepared, and the new venture will be nothing if not up-to-date. Mr. Locking's fellow directors are Mr. W. Stephenson, Mr. L. E. Rippax, Mr. Ernest Ostler, and Mr. Richard Taylor. Mr. H. Locking has been appointed secretary, and Mr. E. Dale, solicitor. The directors are very keen on the success of the venture, and have agreed to take no fees at first. New property is going to be demolished in order to build the picture palace, and it will be in the centre of a district of nearly 40,000 population. Arrangements are being conducted in a business-like way, and it will not be long, by all appearances, before Newington has its first cinema.

In a little tour I had the other day I took particular notice of the rapid progress being made with the three picture palaces already being built. The Cleveland, close to the Wilmington Railway Station, is all but finished, and its stone frontage is looking very stately. It is very much on the lines of the Picture Playhouse. The Tower, on the Anlaby Road, is now being roofed, and the elaborate glazed blue stone front is making itself seen. The Strand, Beverley Road, is keeping good pace with the other two, and the contractors are working hard to have it finished early, though at the same time making a substantial building. It would not be surprising if there were three openings within a very short period somewhere about Easter.

Rumour has it that negotiations for a new picture palace are being made in the Beverley Road district by another firm, who would dearly have liked the Strand, and it is quite possible that Beverley Road will have a third cinema. The road is a busy one, and there is a large surrounding population.

I have noticed some fairly long queues outside the Theatre de Luxe recently, which, together with the fact that an extension has been found necessary, is a sign that all goes well. Mr. F. S. Comber, who has held the reins of the show for a long time, knows

what his patrons like, and following "The Crook's Revenge," which was shown last week, "In the Hands of the London Crooks" has been an attractive exclusive this week, and the queues have been as big as ever. This four-reeler was, contrary to the usual custom at the de Luxe, retained for the full week.

Mr. Charles Mackey has had second run (first for East Hull) with the "Gem of India," which he showed at the East Hull Picturedrome for the first part of the week. The sensational film, "The Diver," supported the programme. Mr. Mackey was very fortunate to secure "The Wreck" for three days also, and there have been big crowds to see it.

"London by Night" was last week's principal attraction at the St. George's Hall Cinema, and Mr. Fred Sim's choice of subjects proved a successful one. "Robespierre" made a good change for the next three days. This week the Cinema has had "The Fire Fly," "That Elusive Kiss" and "A Woman of the Mountains," amongst others.

When I last called at the Coliseum, Mr. G. H. Simonite, the manager, was busy in the adjoining building, the Palladium, which, skating days having passed, he is having converted into a large billiard hall. The six different programmes this week include many of the latest productions, amongst which are "The Wreck" (one day only), "The Last Encampment," "To Save the King," "The Wolf of the City," "The Madonna of the Slums" and "The Law Breakers."

The one thing always in the mind of Mr. F. Chapman, of the Kinema, Anlaby Road, is to keep this magnificent picture palace abreast of the times. He still has the largest cinema orchestra in the city. "The Diver" ensured good houses during the first part of the week, and such is sure to be the case for the remaining three days, for which Mr. Chapman has secured "The Wreck."

The Circus, the first picture palace opened in Hull, is now the only one that still retains the one house nightly system, and Mr. Swan consequently shows an exceptionally long programme. There has been a nicely varied list this week, including "Mac Morton, King of Kidnappers," "The Stowaway" and "Flower Seller and Counterfeits." "The Divers," "For Love of Man" and "Anne of the Trails" are for the last three days.

I notice Mr. Brown, of the Oxford Cinema, is providing his patrons in the Wincolmlee district with some well varied programmes, and the same applies to the Dreadnought Picture Palace in the East End district, where Mr. Hollingsworth gets crowded out despite two other halls being in the vicinity.

Mr. B. Firth of the Eureka, Dairycoates, recently did good business with "Out of the Storm," a picture very appropriate to the seafaring district. It is very seldom there is a vacant seat, a fact which speaks for the popularity of both the Eureka and its manager.

The majority of Hull picture palace managers have assisted the work of the Salvation Army this week in their Self-Denial efforts by allowing uniformed collectors to stand within the entrance.

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Widest Raging Beasts (available for May) Selig		2600	13	10 0
Protea.....	Eclair	4840	17	10 0
When the Earth Trembled.....		3032	12	12 0
Mystery of the Corner House.....	Nord.	3000	12	10 0
Mystery of Kador Cliffs.....	Gau.	2450	10	8 0
The Nihilist.....	Scanda	3379	14	10 0
The Devil's Daughter.....	Nordisk	3000	15	10 0
Beasts of the Jungle.....	Selig	2210	9	5 0
Battle of Bloody Ford.....		1828	7	15 0
Cowboy Millionaire.....		1065	8	15 0
Sheridan's Ride.....		2350	9	15 0
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Pilgrim's Progress.....		3500	10	10 0
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The Merchant of Venice.....	Than	2000	8	0 0
Little Daughter of the West.....	Bison	1765	10	0 0
Salambo.....	Torino	1986	3	10 0
Queen's Necklace (col.).....	Pathé	2068	8	0 0
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Court Intrigues of Henry VIII.....	Pathé	2640	7	0 0
Dark Point.....		2150	12	10 0
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Path of Atonement.....		3000	12	10 0
The Robbing of Happiness.....	Nordisk	2385	12	0 0
Vicar of Wakefield.....	Kalem	1923	3	2 9
Broken Sword.....	Nordisk	3000	15	0 0
The Counterfeiters.....		2000	10	0 0
Two Engine Drivers.....	Cines	2100	10	0 0
The Tempest.....		1805	8	10 0

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Quo Vadis?.....			25	0 0
Tigra.....	Cines	3600	14	0 0
Usurer's Son.....		2364	14	6 0
Vengeance of Durand.....	Vita	2027	8	10 0
Lieut. Daring Quells a Rebellion	Clarendon	1177	2	5 0
Their Lives for Gold.....		1500	8	10 0
A Strong Man's Love.....	Clarendon	2095	9	0 0
Power of Silence.....	Lubin	1936	7	15 0
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Daughter of the Redskins.....	Bison	1800	5	10 0
Mystery of Souls.....		3100	10	10 0
Great Circus Catastrophe.....	Nordisk	3000	15	15 0
Charlie Colms and the Knave of Spades	Pathé	2600	10	0 0
Escape of the White Glove Gang.....	Gau.	2590	10	0 0
God of the Sun.....	Pathé	1870	8	0 0
The Governess (Copies in new condition).....		1800	12	0 0
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Billy's Burglar.....	Vita	1722	8	10 0
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Death or Glory.....	Cines	2415	8	10 0
Early Days in the West.....	Bison	1830	8	10 0
Enoch Arden.....	A.B.	2000	6	10 0
Fire at Sea.....	Nord.	2663	8	10 0
Flooded Mine.....	Clar.	2016	8	10 0
High Stakes.....	Nord.	2663	8	10 0
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ADVERTISING THE "PICTURES."

The dangerous-looking pair shown in our illustration are a couple of attendants at the Hessel Road Picture Palace, Hull, who, in the garb of cowboy and Red Indian, help to make the palace more popular. Mr. W. H. Nicholson is constantly springing surprises on the people of West Hull by his very catchy and novel methods of advertising. He realises that a bill placed through a letter-box is invariably crumpled up and committed to the flames without being read, and he therefore seeks for something more effective. Whenever there is a good "cowboy" pic-



ture at the Palace, the two "western braves," in their quaint costumes, parade the district, and the cleverly worded bills they distribute are read with curiosity. The result, of course, is big crowds at the pictures.

"Band nights" are a big attraction at this popular cinema, and Mr. Nicholson has had a few thousand postcards with the following printed on one side: "Dear —,—Suppose we have a couple of cosy hours at the H.R.P.P. on — night? I could meet you outside at — p.m. Let me know as soon as you can. The West Hull Excelsior Band will be playing there.—Yours, —." Many of the cards have been sent through the post, and they are a good advertisement.

NOTES FROM BOLTON.

(BY OUR OWN CORRESPONDENT.)

The screening of the great "British Army" film at the Deansgate Electric Theatre aroused more than ordinary interest, and Mr. Sutton, who secured the exclusive rights is to be congratulated. Throughout the week, three parts were shown, and on Tuesday night, when many of the local Territorial officers, the Mayor and the Chief Constable attended, money was turned away. The local Territorials, who were 250 men short of strength, made use of the film to commence a campaign of recruiting, and the authorities at Preston sent down the band of the 3rd North Lancs. Regt., which, in addition to playing to the film, rendered some welcome music on the Victoria Square.

There were several excellent subjects at the Ideal Picture House, Silverwell Lane, where Mr. Harold Cross had booked "The Green Eye of the Yellow God." "When the Earth Trembled" superseded the above on the Wednesday, and this also was well received.

The English Cup-tie between Burnley and Bolton Wanderers received the attention of the ubiquitous camera-man, and I found an excellent film of Burnley's triumph at the Gem Picturedrome and the Princess Cinema. The film drew many sporting enthusiasts, who also were regaled with Dilwyn's victory of the Waterloo Cup at the former hall. "In the Shadow," and one of the "Mary" series were the dramas, while "Up and Down the Ladder" and "A Chip of the Old Block" were the producers of much laughter.—At the Princess, "Younita, from Gutter to Footlight" and "The House of Discord" were among the most pleasing subjects.

In addition to the "British Army" film, at the Electric Theatre, Mr. Sutton's compilation for the week-end included another of Pimple's laughable burlesques, a Keystone comedy, "The Speed Kings," "The Children's Hour," and "A Little Fowl Play."—Kinemacolor at the Queen's Theatre attracted large attendances, and such coloured subjects as "Cherry Blossom Time in Tokio," and "Latest Fashions" justified the innovation. Here, also, the English Cup-tie picture was shown.—At the Paragon Electric Theatre, "The War Makers" was the star, while "The Open Gate" was another good subject.—At the Bury Road Picturedrome, "In Convict Garb" was the top liner, "The Broken Oath" taking its place later in the week.—Up Fletcher Street way, the Atlas had booked the Vitagraph comedy, "When Women go on the War-path," "The Glove," and "Between the Rifle Shots."—Mr. Parnell, at Rumworth Theatre, catered for Daubhill residents in such subjects as "Doctor's Blind Child," "End of the Quest," and "Rag-packers of Paris." "Jim Gives 'em Socks" and "A Thorough Cleaning" were good laughter-makers.

Mr. Fenton Cross reaped his reward in the way of large houses for his booking of "The Heir of Lagarderes," and here also a Keystone "fetched" the house.—"Bianca" and "Victory or Death" vied for first place at the Gem Picturedrome, Shepherd Cross Street, and there were several good comedies.—The Ideal Picture House showed "The Race," "The Vampire Tower," and "Hard Cash," to crowded houses.—"The Iron Trail" and "Confederates in Crime" were the stars at the Princess Cinema.

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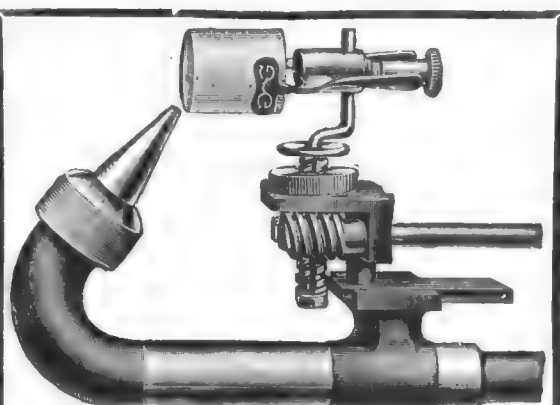
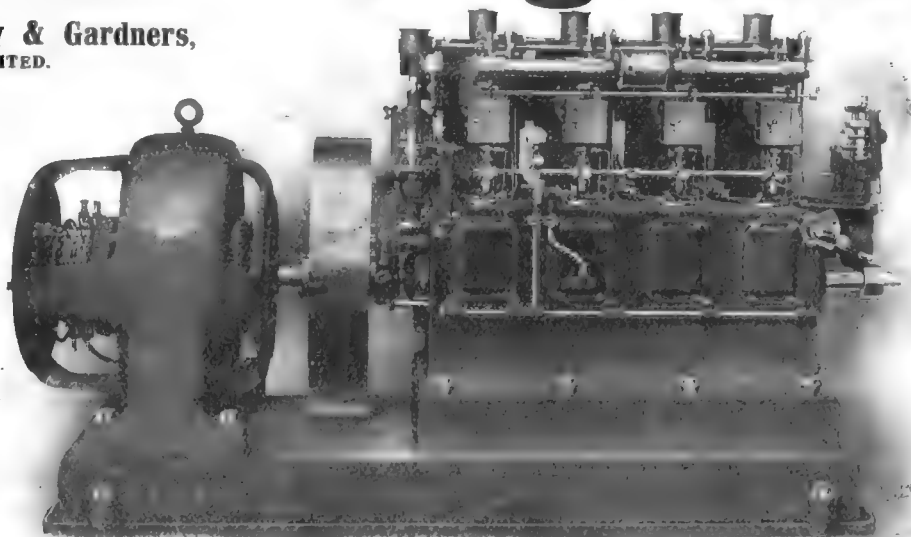
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LICENSING TRADE SHOWROOMS.

At the Leeds Police Court, the question as to whether or not a Trade projecting theatre requires a licence, which was understood to have been settled by the action against the New Century Film Service Limited, last year, when that firm had to obtain a licence—came under consideration again by the Stipendiary Magistrate. The matter arose out of a summons against Messrs. Pathé Frères' Leeds branch, who were charged with having contravened the terms of the licence which they held for their theatre at Wellington Chambers.

Mr. G. Knowles, representing the Town Clerk's department, prosecuted, and explained that the summons was in respect of a small projecting theatre in which films were shown on the screen to exhibitors and prospective hirers. During one of these exhibitions last week, a detective had visited the place, and reported that many of the conditions imposed by the licence, which was the same as that issued to an ordinary picture theatre, were not being adhered to. Waste paper had been permitted to accumulate in the film store-room, there were no wet blankets available, and fire buckets were not disposed as required.

The defence was in the hands of Mr. Arthur Willey, solicitor to the Yorkshire branch of the Exhibitors' Association. Mr. Willey was responsible for the raising of the question as to whether or not a licence was required for a place such as that concerned, where no public shows were given, and where nobody who was not engaged in connection with the Trade was allowed to be present. The licence, said Mr. Willey, had been taken out upon the understanding that there would be material modifications of its terms. In the meantime, he added, every precaution against fire had been taken by the defendants, even including precautions which were not specified in the terms of the licence.

The case was then adjourned to the following morning, when the Stipendiary Magistrate visited the premises in Wellington Chambers, and on the resumption of the hearing at the Court he said it seemed clear that it would be impossible to regulate the place according to the terms of the licence, and, therefore, the regulations were not really applicable to such premises. At the same time, he added, it was obvious that it was desirable, and would be to the benefit of everybody concerned if some arrangement could be made between the cinematograph people and the authorities with a view to avoiding possibilities of accident. It should be borne in mind that the police had the right of inspection and supervision at any time, and he suggested that if some such arrangement were made the summonses should be withdrawn.

Mr. Knowles remarked that the adoption of such a course would place him in the position of having to admit that a licence was not required.

The Stipendiary Magistrate replied that he would give a decision upon that point if the Watch Committee desired him to do so, and would also give a decision upon the question of the Watch Committee granting a licence to premises which were wholly unsuited for the only purpose for which such a licence could be given.

The case was adjourned on the understanding that if the Watch Committee wished for a decision, one would be given, and if not the summonses would be withdrawn.

TRAWLINGS FROM GRIMSBY.

(BY OUR OWN CORRESPONDENT.)

I met Mr. T. T. Protheroe, who manages the destinies of the Picture Playhouse, Kent Street, the other day. He has been laid low for six weeks by a serious illness. He is getting along nicely now, and I hope his progress may be rapid and complete.

R.A.O.B. members, who are strong in Grimsby, attended the Paragon Picture Pavilion the other week in regalia, and a collection was taken at the interval for the Bufl's Robin Dinner Fund, by means of which newsboys are entertained at Christmastide. The brothers saw an attractive set of films, including the "The Black Ball." "Why?" was the principal attraction during the rest of the week. Last week "No Quarter" and "A Soldier's Honour" were screened.

Apropos the conversion of the King's Hall, Clee-thorpes Road into a bank, a local paper recalls how, as the Temperance Hall, it was the first building in the town in which a series of cinema entertainments was given on similar lines to the present day picture theatres. The first place in Grimsby where moving pictures were seen was the Prince of Wales Theatre (legitimate) which is run by Mr. J. H. Curry, the managing director of the new Tivoli Picture Theatre. This was in 1895, and "the pictures" were shown between the acts by the company appearing at the theatre that week. "For one night only" cinematograph pictures were shown in the Town Hall at an exhibition in connection with the adult school movement before they became a regular entertainment at the Temperance Hall. What a marvel we thought those Town Hall pictures of naval sports—the first motion pictures I remember seeing—were in those days!

An interesting move was made the week before last by Messrs. Higgins and Littlewood, at the Strand Cinema, Park Street, in the installation of the Edison Kinetophone. The popular talking pictures have been heard to the fullest advantage at this hall, to which hundreds of intending visitors have been unable to gain admission since the Kinetophone has been established. The other attractions during the week were the appearance of Miss Florence Turner in "The Harper Mystery," and the drama, "Martin Numa, Detective." "The War Makers" (Vitagraph) and "The Midnight Mystery" (Milano) were among last week's excellent fare.

A series of educational films, including one on "Fish Culture," which should prove especially interesting to residents of Fishopolis, is promised at the Tivoli, Duncombe Street, where "The Inheritance of Remi D'Aubrai's," "The Whirlwind of Strife," "King of the Air" and "Moths" have recently proved excellent draws.

The continuous performances at the Empire, Clee-thorpes, and the excellent programmes continue to attract good patronage. "A Fight for a Fortune," "The Gem of India," "The Fruits of Vengeance," and "One Round O'Brien," "A Queen's Love," and Pathé cartoons have been featured during the past fortnight. It has also been announced that the management have secured the exclusive rights to show the British Army film at a military night.

Other programmes in the locality lately have included: "The Death Weight," "The Tran," "The Burning Train" and "The Mysterious Airship" at the Gaiety Cinema, Wintringham Road, and "The Heart of a Fool," "Luelly's Love Affair," "The Conscience of Hassan Bey," "In the Shadow," and "The White Feather" at the Lyric, Victoria Street.

WORLD OF FINANCE.

The following information has been specially compiled for **THE BIOSCOPE**, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

EASTBOURNE CINEMA PALACE COMPANY, LIMITED.

Before Mr. Justice Astbury, in the Chancery Division, a motion was heard for the appointment of a receiver and manager in the action of Denton against the Eastbourne Cinema Palace Company, Limited.

Mr. R. M. Paterson appeared for the plaintiff, and said he understood that the company agreed to the appointment.

The plaintiff held debentures for £200 and interest charges on the undertaking and property generally of the company, but the interest was in arrears.

His Lordship made the order subject to the ordinary affidavit of fitness.

CINEMA COMPANY SUED.

At the Greenwich County Court on Thursday last Mr. F. J. Gorham, of Point Hill, Greenwich, builder, was plaintiff in an action brought against the Empire Cinema (Greenwich), Limited, of 32, Bedford Row, W.C., to recover the sum of £45 2s. The case was remitted from the High Court.

Mr. Archibald appeared for plaintiff, and stated that he did not know what view the defence took, but he understood it was that some of the work was not ordered, and that the prices were not reasonable.

Plaintiff intimated that the orders were given to him personally, and the charges were both fair and reasonable.

Mr. Blackwell, for the defence, said he made an objection, as that was a matter they would have to deal with. The defendants had not been fairly treated. It was a real grievance and not a technical one. Several documents had not been disclosed. All the work had been done in connection with the theatre, which was afterwards pulled down, and no account whatever of the items was rendered to defendants until October 18, 1913, when it came from plaintiff's solicitors. They could not investigate those items, which extended over a couple of years. He asked for an adjournment, and he might then desire to call evidence as to whether the charges were reasonable.

His Honour remarked that the defendants were entitled to an adjournment, and the costs of the day. The adjournment was granted until Friday next. With regard to the item of £10 for the hire of the portable office, which was used as a pay-box, after hearing evidence, his Honour stated that he thought the true history of the case was that the plaintiff left the box with the idea of future favour. That was his explanation, and he thought the plaintiff was not entitled now to set up a charge for it. As regarded the cost, £10, he held that plaintiff was not entitled to recover.

DISPUTE OVER ERECTION OF A PICTURE PALACE.

Before Mr. Justice Coleridge, in the King's Bench Division, two actions were heard in connection with the building of a picture theatre at the back of the George Hotel, Wanstead.—Mr. A. J. Bywater, who was the landlord of the house, was the defendant in each case.—The plaintiffs in the first case were

Messrs. Richard Budd and Mr. Edward Pettman, builders, of King's Road, Herne Bay, and they claimed £275 balance of account alleged to be due in connection with the erection of a picture palace. Mr. Rowland Hirst, of Walthamstow, was the plaintiff in the second case, and he claimed £100 which, he said, defendant had agreed to give him if he kept the cost of the theatre to £750; he also sought to recover £90 which he said was due for materials supplied and work done.

After legal argument, in the first action judgment was entered for Budd and Pellman for £150 7s. 1d. with costs and judgment for the defendant on the counter-claim for £1 10s. In the second action, judgment was entered for Hirst for £182 8s. 2d. (including money paid into Court) with costs.

Stay of execution was granted.

ACTION AGAINST BELFAST CINEMA CO.

The action of Mr. Owen Gallagher, against the Ulster Picture House Company, Corn Market, Belfast, reached a further stage in the King's Bench Division, Dublin, when the Mr. T. J. Campbell applied on behalf of the plaintiff for an order for discovery of documents. The action is brought to recover damages for alleged trespass and injury to plaintiff's premises, caused by the defendants in the demolition of adjoining buildings in the Corn Market, Belfast, for the purpose of erecting a picture house. The plaintiff alleges that his premises have been injured by the withdrawal of the support of the adjoining buildings.

Mr. Justice Dodd said he did not think the plaintiff was entitled to the order.

Mr. Campbell held otherwise, and argued that a discovery of documents would facilitate matters.

Mr. Dodd held that it would be a hardship on the defendants if there were orders for them to disclose their ledgers and plans.

Mr. Campbell said there was a clear cause of action, and the plaintiff did not want to see the ledgers.

The order sought was granted.

HOXTON BATHS AS CINEMA THEATRE.

In the Chancery Division, Mr. Justice Eve heard a motion by the Attorney-General at the relation of the Hoxton Cinema, Limited, for an injunction to restrain the Shoreditch Borough Council from letting the Hoxton Public Baths, Pitfield Street, for the purposes of a cinema entertainment, and to restrain Mr. F. C. Wright, the licensee of a public-house, from using the baths for such an entertainment.

Mr. Maugham, K.C., said the Hoxton Cinema, Limited, were the owners of a picture theatre in the same street, and the defendant Wright lived just opposite the baths. The Borough Council, apparently having no use for the baths in the winter months had let them for a number of years for cinema purposes, and they had been hired for a few years now by the defendant Wright. The question was whether the use of the baths for this class of entertainment was legitimate under the Baths and Wash-houses Act, in accordance with which they were built. If the entertainment provided healthful recreation,

then it was legitimate, but he contended a cinema show did not come within the description. The expression clearly meant recreation of a bodily kind and not mental.

The Judge said that what was healthful recreation to some people was not so to others. Some found recreation at the British Museum, but others were bored. A good laugh, too, was an excellent tonic. He had never seen one yet but it might be there were films which would cause one to enjoy a good laugh. That would be healthful recreation.

Mr. MacMorran, K.C., for the Borough Council, and Mr. Clayton, K.C., for the defendant Wright, opposed the motion, contending that healthful recreation was not confined to physical exercise.

In giving judgment refusing an injunction, his Lordship said he did see anything to limit the form of recreation to that of a physical character. If it were otherwise it would deprive middle aged persons of one of those forms of recreation which were still open to them. He held that an entertainment by means either of the drama or something which was in the nature of the drama was a wholesome and salutary recreation and entertainment. The defendant Wright had been at these premises for some time, and had no doubt sunk considerable capital there, and it would be a hardship to him if at this stage the entertainment were stopped. The costs of the motion would be costs in the action.

Mortgages and Charges.

WOOD GREEN PICTURE PALLADIUM, LIMITED.—Issue on February 11, 1914, of £500 debentures, part of a series of which particulars have already been filed.

MOORLANDS PICTURE PALACE COMPANY (BURSLEM), LIMITED.—Debenture dated February 6, 1914, to secure £100, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: W. T. Moreton, Victoria Road, Tunstall, Staffs.

WINGATE EMPIRE ELECTRIC THEATRE, LIMITED.—Debenture to "Bearer," charged on the company's undertaking and property, present and future, including uncalled capital, dated January 31, 1914, to secure £75 registered. A memorandum of satisfaction in full on January 31, 1914, of debenture dated February 1, 1912, securing £75, has also been notified.

LEICESTER PICTURES, LIMITED.—Mortgage on freehold land in Vaughan Street and Holly Street, Leicester, with picture theatre in course of erection thereon, dated February 17, 1914, to secure all moneys due or to become due from the company to London City and Midland Bank, Limited, 5, Threadneedle Street, E.C.

BRADFORD ALHAMBRA THEATRE OF VARIETIES, LIMITED.—Particulars of £5,000 debentures, created January 16, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

CANNOCK PICTUREDROME COMPANY, LIMITED.—Particulars of £2,000 debentures, created February 16th, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's undertaking and property, present and future, including uncalled capital. No trustees.

SAFETY BIOSCOPE SUPPLIES COMPANY, LIMITED.—Old company. A memorandum of satisfaction in full on July 27th, 1913, of debenture dated January 27th, 1912, securing £2,000, has been filed.

STIRCHLEY EMPIRE, LIMITED.—Deposit of deeds of the Empire Theatre, Stirchley, Birmingham, and land forming site thereof, dated January 31, 1914, to secure all moneys due or to become due from the company to Lloyds Bank, Limited, not exceeding £800.

CATHAYS CINEMA COMPANY, LIMITED.—Mortgage on 102 and 104, Woodville Road, Cardiff, dated February 13th, 1914, to secure all moneys due or to become due from the company to Lloyds Bank, Limited, not exceeding £1,000, registered. Memorandum of satisfaction in full (a) on February 2, 1914, of mortgage, dated July 4, 1913, securing £500; and (b) on January 7, 1914, of mortgage dated July 3, 1913, securing moneys and liabilities mentioned therein, also notified.

MIDLAND CINEMA COMPANY, LIMITED.—A memorandum of satisfaction in full on December 8th, of mortgage debenture dated February 5, 1913, securing £75, has been filed.

HAMPSTEAD PICTURE PLAYHOUSE, LIMITED.—Land Registry Charge on land with playhouse or picture palace thereon, dated January 16, 1914, as collateral security for £4,950 debentures already issued. Holders: F. R. Goodwin, 373, Camden Road, N.W.; and W. Evans, 181, Shaftesbury Avenue, W.C.

SHOEBURYNES PALACE THEATRE COMPANY, LIMITED. A memorandum of satisfaction in full on February 7, 1914, of mortgage, dated May 16, 1913, securing all moneys then due or to become due from the company to Capital and Counties Bank, Limited, has been filed.

EMPIRE CINEMA (GREENWICH), LIMITED.—Second debenture dated January 28, 1914, to secure £3,200, charged on the company's assets, subject to first debenture and uncalled capital. Holder: H. E. Attrill, 23, Villiers Street, Strand, W.C.

New Companies.

PICTURE THEATRES FINANCIAL TRUST, LIMITED. (133,787).—This company was registered on February 5th, with a capital of £20,000 in 190,000 ordinary shares of 2s. each, and 20,000 deferred shares of 1s. each, to carry on the business of bankers, capitalists, financiers, concessionaires, theatre proprietors and managers, etc. Minimum cash subscription seven shares. The first directors are W. T. Robins, St. John Beecher, and W. G. Brown. Remuneration £25 each per annum (chairman £100). Registered office: Finsbury House, Bloomfield Street, E.C.

CONSOLIDATED BOOKING OFFICES, LIMITED. (133,919).—This company was registered on February 12th, with a capital of £3,000 in £1 shares, to carry on the business of opera house, cinema, otograph or music-hall or *café chantant* proprietors, caterers for public entertainments, box office keepers, musical and theatrical agents, etc. Private company. The number of directors is not to be less than two nor more than seven. The first are: S. Harris, 17, Hampstead Gardens, Golder's Green, N.W.; and M. Cohen, 52, Castellain Mansions, Maida Vale, W. Qualification £500. Registered office, 11-12, Walker House, Strand, W.C.

B. AND N. SYNDICATE, LIMITED. (133,913).—This company was registered on February 12th, with a capital of £2,000 in £1 shares, to acquire or construct, maintain and carry on in England or elsewhere, picture theatres and amusement or recreation halls, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: C. Boss and W. B. Nicholson. Qualification £150. Remuneration £100 each per annum (£200 for the chairman). Registered by J. de Meza, 374, Old Street, E.C.

PICTURE HOUSE (DONCASTER), LIMITED. (134,024).—This company was registered on February 14th, with a capital of £7,000 in £1 shares, to carry on the business indicated by the title. Private company. The number of directors is not to be less than three nor more than five. The first are: A. L. Rhodes, Armthorpe Road, Doncaster; J. Bickerdike, Oakfield, Oak Lane, Bradford; and J. Bernhard. Qualification £250. Secretary: G. F. Wroe. Solicitors: Bury and Walkers, Barnsley.

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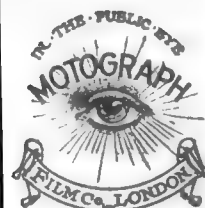
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THE THREE-WING SHUTTER.

To the Editor of THE BIOSCOPE.

SIR,—I feel I have no reply to the last letter of Mr. Mathys in your issue of February 26th.

Mr. Mathys' letter leads the reader to suppose that Mr. de Prószyński or his correspondents are the owners of an article which they have no right to claim. I see that Mr. Mathys again makes the same mistake in discussing this question, partly because there were some clerical errors in the printing of my letter of February 12th, and some points were cut out by the editor, probably owing to limited space in the "Parliament" and to my sending the letter at the last moment. Knowing Mr. Prószyński personally, and being acquainted with the shutter question, I want to state once more that I and every scientist (French Academy of Sciences) will consider Mr. de Prószyński the real discoverer of the basis of suppressing flicker, although he does not claim himself to be the inventor of the three-wing shutter. Let me explain that, from a scientific point of view, invention and discovery are two quite different things.

When Mr. de Prószyński read the article about himself entitled "The Polish Edison," he pointed out to me and others that the author of it made a mistake, calling him the inventor of the three-wing shutter, because, as he said, it would be ridiculous to call such an insignificant thing an "invention," and he would never consider it worth patenting.

Mr. de Prószyński's principle concerns all possible means of cutting light and all rules concerning flicker. Mr. Mathys says: "Mr. de Prószyński could not discover the three-wing shutter, as it was already patented in America in 1903." Allow me to say that Mr. de Prószyński had his first projectors with the same shutter at least six years before this date, and everybody could see the photographs of those projectors with the aid of the same shutter, claimed by American Patents, in Polish papers of 1898, as it was presented before the Society of Industry in Warsaw, and he was not alone in adapting this kind of shutter. Then the above-mentioned American Patent has no real value.

If Mr. Mathys would look at the question as a scientist, he would realise that no invention or discovery was recognised as such before it was theoretically proved. His school experience taught him that even the most evident principles of geometry or physics are not recognised before they are proved.

discoverer, who proved, as everybody knows, that the earth moves round the sun. Edison was the real inventor of the phonograph, the brothers Wright were the real inventors of the "flying machine," but the idea, discovered by Kopernik, existed as supposition before Kopernik; the idea of the phonograph and the aeroplane existed before Edison's and Wrights' inventions. Nevertheless, nobody paid serious attention to those suppositions, just as nobody pays attention to the fairy tales about the "Submarine Kingdom." Kopernik, Edison, and Wright first brought out the complete proof and explanation of the above ideas, and that is why the world owes to them those discoveries and inventions.

Just the same applies to the position of Mr. Kasimir de Prószyński towards the flicker. He himself and others used shutters with many wings, equal or unequal. A long time before his explanation to the French Academy of Sciences (1909), but nobody realised which form of shutter was the real one. As proof, I may mention that all leading firms till 1909 manufactured and tested different forms of shutters with one, two, three, or more wings of different shapes, without being sure which form really gives the least flickering. They have been deceived by the law of "persistence of vision on the retina," and they had as proof only the experiments which, as we know from science, are always very doubtful and not convincing if they are not accompanied by theoretical explanation.

As soon as Mr. de Prószyński proved that persistence of vision *practically* does not exist, and as a consequence of this no form of shutter or other means can suppress flicker, but only regular interruptions by light-cutting, the leading French firms, more acquainted with science, left all experiments and adapted the equal-wings shutter.

Let me cite the law given by Mr. de Prószyński: (a) Persistence in the case of flicker is so insignificant that we ought to consider it practically as non-existent. (b) It is no solution of the problem of flicker except the following: "The complete suppression of flickering depends solely upon the regularity and the frequency of the excitation of our brain, just as the continuity of sound depends upon the regularity and frequency of the vibrations in the air."

I trust that my letter will be considered a full explanation of the question, and that it will be printed in full.—Yours, etc.

CHARLES DE TORANSKI.

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CONCERNING FLICKER.

Some Comments on Recent Correspondence and Articles in THE BIOSCOPE.

By JAMES W. BARBER, A.M.I.E.E.

The writer has followed with great interest the articles and correspondence relating to the question of flicker, and begs to add his views and criticisms.

The article and letters seem to have been prompted by a reference in THE BIOSCOPE to "The Polish Edison, Mr. Proszynski." There is no question that this gentleman's mechanical genius in devising the Aeroscope camera calls for admiration, although the writer believes it was left to an English engineer to manufacture and partly redesign the original Aeroscope, and so turn failure into success.

However, reverting to the question of flicker, Mr. Proszynski has long since championed the cause of flicker, and perhaps more correctly the means of eliminating this abomination, and whilst Mr. Proszynski's investigations have not been without some advantage to the cinematograph industry, his followers, unfortunately, make many extravagant claims on his behalf.

It is interesting to read what Mr. Tomaszewski has to say, observations that can only weaken one's opinion of Mr. Proszynski, if one thought they were that gentleman's own views.

If what Mr. Tomaszewski says is analysed it seems to be that after the fairly common use of the three-winged shutter, Mr. Proszynski claims to have discovered this shutter as the solution of all flicker-trouble.

Let Mr. Tomaszewski speak. He says, in reply to Mr. G. A. Mathys, that, "Mr. D. Proszynski could not claim to be the inventor of the revolving three-winged disc, because this kind of disc was used a long time ago for different purposes . . . but he discovered a new psychological law which shows that no other form of shutter can suppress flickering." For this, apparently, to again quote Mr. Tomaszewski "to him (Mr. Proszynski) we owe gratitude that our eyes do not suffer from flicker so much as a few years ago." Because then Mr. Proszynski discovered a new psychological law our eyes do not now suffer from flicker. Was ever any claim so unreasonable? We use the same shutter, but the law is different. Shutter alone gives flicker. Shutter plus law—no flicker. No! If any credit be due to Mr. Proszynski, it is not for the reason that our eyes do not suffer from flicker so much, but for having discovered his psychological law. Let it be pointed out to Mr. Tomaszewski that Newton discovered the law of gravitation, but the most ardent followers of

Newton would not aver that any the fewer apples would now fall if the law had not been discovered.

Mr. Proszynski's law appears to prove the necessity of equal periods of obscurity, interposing equal intervals of light, the smallest irregularity causes flicker. The writer will go as far as to say that, although, perhaps, under average circumstances, equality of time periods may have an important bearing, actual time intervals, intensity of light per superficial foot of screen, and distance from which the screen is viewed, all claim importance, and any law must take cognisance of these points. An exception may prove a rule, but there must be no exception to a law. The law of gravitation is universal not local, Mr. Proszynski's "law" is local, not universal.

Dealing with Mr. Austing's contribution, Mr. Austing says, "the minimum space of time in which the eye can define any particular object, is one twenty-fifth of a second." It is difficult to know just what is meant by this. Does Mr. Austing mean that if an object were only in the film vision one twenty-fifth of a second, it would not be visible to the eye, or does he mean that there is a time lag introduced of one twenty-fifth of a second, and that the eye begins to see or rather the brain commences to visualise one twenty-fifth of a second after the location of the object? Certainly some time is taken in "seeing" any object, as apart from the fact that rays of light travel, and so introduce a time element the eye has certain adjustments, both mechanical and chemical, before transmitting its sensations to the brain. However, it is very questionable, in the writer's opinion, if any figure (it would probably be nearer one two hundred and twenty-fifth than one one twenty-fifth of a second) could be given, even as an average, as distance of object from eye and intensity of light and varying physical, and even mental faculties, have bearings on the subject of the time taken to see. However, it is the writer's contention that this time has nothing whatever to do with the question of projection. Certainly there is no relationship between projecting at sixteen or twenty pictures per second, and the time taken for visualising. The present rate of picture projection is purely a compromise between results and economy.

Mr. Austing is also wrong in his endeavour to explain the absence of flicker with a three-

winged shutter. It is true that the three open periods are, at standard projection speed, each of one ninety-sixth of a second. These are, however, not spread over five ninety-sixths, as Mr. Austing considers, but over six ninety-sixths, the total time of the cycle of operation of the shutter. The obscured periods then are at least equal to the light periods. Mr. Austing seems to forget that there is one obscuring period during movement of the film, and that this period of the eye takes cognisance of, as does it the other periods. So Mr. Austing's reasoning on flicker is based upon a fallacy of his own making. Indeed, in many three-winged shutters the obscured periods are far from being less than the unobscured, the equivalent arc of the former being about 198 degrees, and the latter 162 degrees.

Regarding the position of the shutter Mr. Austing states that experiments have proved the best position to be between the film and projector lens. This is an extraordinary statement, and requires some justification. The writer's opinion, based upon an extensive practical experience, is that the only position possible for the shutter, to project pictures with the minimum of flicker and maximum of light, is between the lens and the screen. In any other position the principal shutter blade has to be of greater arc, and so the light efficiency of the projector decreases. There is no exception to this, and because some machines are still made with inside shutters, it does not follow that the best results are thereby obtained. Indeed, in every case, such an equipped machine could be improved by the substitution, for the one existing, of a correctly designed and properly positioned outside shutter.

Mr. Austing refers to the timing of the flicker blade. What has the *timing* of this to do with flicker? The flicker blade or blades are permanently attached to the principal blade, and so cannot be timed independently. Now, it is immaterial to the question of flicker in what position the shutter be fixed in relation to the intermittent mechanism, or whether the machine be driven by hand or motor, providing constant and similar speed be maintained. Mr. Austing is confusing the elimination of flicker with the elimination of ghost, and interesting as they may be in relation to this latter his remarks have no bearing whatever on the subject under discussion. The only fair test for flicker is with the film out of the machine, in which case film movement does not enter into the question.

Is it known how to eliminate flicker? It is the writer's contention that flicker can never be entirely eliminated, but can only be alleviated; so much so that it is almost conspicuous by its absence. That a projector is not entirely free from flicker even with a machine fitted with a shutter built in accordance with the

Psychological Law can easily be proved, and it is quite a simple matter to alter conditions other than the shutter and introduce flicker. On the other hand a machine that projects a picture with flicker may sometimes be made, without alteration of the shutter, to project without flicker. By perhaps an increase in the intensity of light, a change of machine speed, the use of a screen of a higher reflective power, an alteration of the position or angle of the screen to the projector, one or a combination of these may easily introduce the abomination.

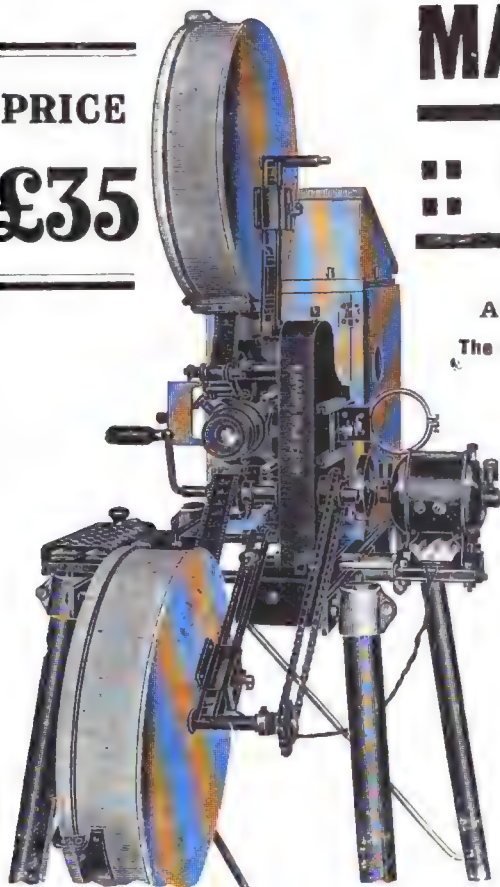
What is flicker? Many have been the explanations made, some being of a very scientific character that will, even then, not stand any too detailed investigation.

The writer's explanation is simple, and he gives it for what it is worth. When one enters bright light after being in a darkened room, the iris of the eye contracts. Conversely when entering a darkened place from one of light, the iris expands. The action of the human eye being, though not so great, similar to that of the cat. Now, consider the eye viewing a cinematographic projection. Light, for a portion of time is flashed on the screen. The iris of the eye commences to contract. During the contracting stage light is cut off. A change takes place in the eye, and the iris commences to expand. In synchronism, then, with the separate picture projections and light cut-offs, the eye has an oscillating movement. As may naturally be expected, the eye's muscular system becomes fatigued by the rapid changes, and the eye strain with which we are familiar results. Now, it might be thought as it sometimes was in the early days of cinematography, that fewer light changes or quicker non-light intervals would decrease the muscular strain. Certain it is that facts have proved to the contrary that increase rather than decrease in the number of light cut-offs per given time interval decreases the eye strain. Why is this? The writer's theory introduces the element of inertia, that property of a body by virtue of which it tends to maintain, whatever state of rest or motion it may possess. It is, of course, well known that a time lag is introduced whenever an object be moved from rest, *i.e.*, there is a time interval between the application of force and the commencement of movement. On the other hand, a time interval always introduces itself between the cessation of force and that of movement.

Now regarding the eye. The writer's view is that by speeding up the light and dark changes the iris has less time to move, and this speeding up may, in fact, be continued until they are equal to the period of inertia of the eye, in which case no movement of the iris will be possible. In practice the iris comes to rest in a state of equilibrium at such position as it would occupy if it were observing an intensity of light equal to the average of light and dark periods.

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The above is what the writer offers as an explanation for the reason of eye strain and flicker to minimise which a balance must be

made between light intensity, rapidity of change, and some factor in the anatomy of the iris of the eye analogous to weight in mechanics.

ALLEGED FRAUD ON MESSRS. PATHÉ FRÈRES.

At the Marlborough Police Court, on Monday last, Mr. Denman was again occupied in hearing the adjourned charges against Arthur Mackay, aged 27, described as a manager of Regent Square, King's Cross, N., and William Watson, aged 41, described as a film hirer, carrying on business in Greek Street, Soho, and at the Theatre de Luxe, Acre Lane, Brixton, S.W.

Mr. Valetta and Mr. Rowland Oliver prosecuted, and Mr. Harry Pfahl appeared for the defendants.

Mr. John Samuel Boardman, proprietor of the Cinema at the Caledonian Baths, N., was recalled, and produced two cheques which had been passed through his account, and which had been paid on December 2nd and 6th last to Mackay in respect of films hired from him. The cheques were made out to Mackay personally, and not to Watson or the Marvel Film Company.

Mr. Valetta said the evidence so far had dealt with films which were alleged to have been stolen, and he contended the stealing had been proved by the fact that two of the men had been dealt with by the Court. He proposed to call as a witness the man Saunders (who it will be remembered was sentenced to two months' imprisonment in the Second Division in regard to similar charges). The evidence of that witness would tend to show the manner in which he obtained possession of the films and the way in which he handed them over to the two defendants before the Court. It would also be shown that films had been hired by the Marvel Company, and allowed to stay in their possession for a longer period than had been bargained for. There were also instances in which films were allowed by Saunders to reach Watson without any record having been made in Messrs. Pathé's books. Some of those films found their way back to the firm, others had been lost sight of, and as to the remainder they had been located at various picture theatres. Without going into the niceties of the legal position at that moment, he should like to point out that he would probably be compelled to ask the magistrate to say that the circumstances were such as to amount to larceny by a trick. No doubt the defence would present Watson to the Court as a man who had an extensive and genuine business. Possibly that might be so, and he would not deny it, but, continued counsel, whether it was as genuine or honest as it was extensive, he would not express any opinion. It might also be urged in Watson's favour that he had no chance of going into such details as to the returning of films at the proper time, and that therefore he could not help it.

The next witness was Evelyn A. Saunders.

Counsel: How came you first to come in touch with Watson in any way other than in the ordinary way of business?

Witness: About last July, when it was reported to me that a film had been kept by his firm more than the contract time of three days. Continuing, witness said, to the best of his recollection, although it was his duty, he did not inquire into the matter until Watson called in a few days. When he did call Watson gave witness 10s. to be divided between him and another party. As to the film, Watson said he had had further use for it, and that he would either "make it all right for them," or "see it was all right." They then left the show rooms together, and on the stairs Watson slipped 10s. into his hand with the remark "That settles the matter." It was then that witness began to book up films to Watson, ostensibly for three days, but really for a much longer

period. Watson used to give him something for himself at the end of the week when they settled up. On six occasions also he sold him outright to the defendant Watson, and went round to his place in Soho at the end of the week, where a certain amount was handed to him. He (witness) had no right to sell those films, and Watson must have known they were stolen, although witness did not actually tell him so. If a film was going very well with the public, Watson would come in and say "Will you get me a copy?" If there were eight or nine copies in the stores witness would do so. On other occasions Watson would come into Messrs. Pathé's place and say: "I want a feature for to-day; can you let me have one?" Witness would then give him a list of them, and Watson would say: "Can you let me have this and this for a little over the usual time (three days)?" Witness would agree, and would get the transaction through by making out a docket, and when the time came send it up to the counting house, whether the film had been returned or not.

Counsel: Did Watson know you adopted that method?

Witness: I don't think he knew how it was actually carried out.

In reply to further questions, witness said that sometimes Watson would legitimately order a film, and ask for a small "comic," or "interest," to be thrown in as well free of charge. In those cases, witness would not enter the small film on the docket, but just make a mental note of it. Those films were sometimes returned and sometimes not. Chambers (who it will be remembered was dealt with on a previous hearing), said witness had to examine the dockets, and see that the films were returned on the correct date. He often saw Watson give money to witness, and sometimes would receive a small amount himself. Eventually, continued witness, some difficulty arose over a certain film, and Watson practically ceased to call. It was then that Mackay came upon the scenes. Witness, however, only entered into two or three illegal transactions with him, and Mackay told him not to say anything to Watson about them. Witness had also on several occasions been down to Watson's picture theatre at Brixton as a guest. He remembered a film called "Fatal Love" which was sold by him to Watson. The conv. however, was in a very bad condition, and Watson complained about it. Witness took it back, and with other copies of the same film took it to the cleaning department, and asked them to pick out the best copy and hand it over to Mr. Watson. Afterwards witness saw the film advertised at a certain place in the district, and he mentioned the matter to Watson, who agreed that he let the film out. The films which witness sold to Watson were paid for at the rate of 10s. per 1,000 ft. As to another film, a Biblical one, called "Esther," Watson said he thought it would go down with his patrons very well, and he would take a copy of that as well. Watson then stopped coming to the company's office, and sent Mackay in his place. At the time he went to Birmingham there was 10s. owing to him through Chambers, and about 30s. in all by the defendants. He wrote letters to Chambers about the matter, but never got the money.

In the course of cross-examination by Mr. Harry Pfahl, witness said that the usual price for hiring a film for a week would be 15s. per 1,000 ft., or 10s. for three days.

At this stage the accused were again remanded, being released on the same bail as before.

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JUDD GREEN



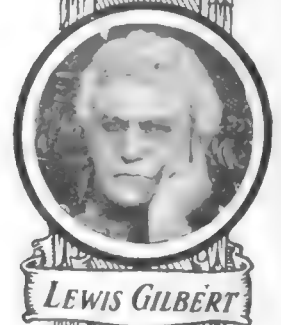
HENRY AINLEY

to Conquer

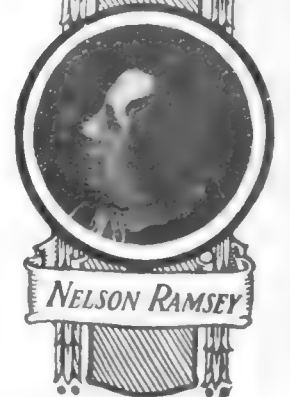
and produced by George Tucker.

CAST.

Sir Charles Marlow	LEWIS GILBERT
Young Marlow (his son) ...	...	HENRY AINLEY
Hastings (young Marlow's friend and Constance's lover)		GERALD AMES
Hardcastle ...	...	CHARLES ROCK
Mrs. Hardcastle (formerly Mrs. Lumpkin)	...	STELLA ST. AUDRIE
Kate Hardcastle (their daughter) ...	...	MISS JANE GAIL
Tony Lumpkin (Mrs. Hardcastle's son)	...	WINDHAM GUISE
Constance Neville (Tony's cousin) and Mrs. Hardcastle's ward }	MISS CHRISTINE RAYNER	
Jeremy (young Marlow's servant) ...	...	GREGORY SCOTT
Digory (Hardcastle's servant) ...	...	R. JUDD GREEN
Landlord of the "Three Pigeons" Inn	...	NELSON RAMSAY
Barmaid at the City Inn	MISS FAY COMPTON



LEWIS GILBERT



NELSON RAMSEY

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THE LIFE OF VERDI.

It has been said that a full and truthful account of the life of any individual, no matter how uneventful and even commonplace that life may have been, would provide a human document which could not fail to be of absorbing and vivid interest. If this be true of the humble worker who pursues his peaceful occupation "far from the madding crowd's ignoble strife," it must apply with still greater force to one whose

lost his wife and two children within two months, was mercilessly attacked and doomed to complete failure. Here is the subject-matter for fine drama, and the record of his later successes, which were continued almost to the close of a life which survived to the last year of Queen Victoria's reign, opens out a great field for variety of interest and richness of illustration.

In the four-reel film, which is an appropriate

commemoration of the centenary of Verdi's birth, many of the incidents in his career are reproduced with commendable ambition and a considerable measure of success. We have often expressed our contention that episodes which rely for their effect on the expression of the art of music are unsuited to the medium of the cinematograph. The lives of great musicians, of operatic stars, or of world-famed tragedians may be full of dramatic possibilities, but any attempt to give expression to their art by a medium to which it is essential that every effect should be capable of visualisation must depend for its success entirely on the imagination of the spectator. For this reason

the most effective scenes in the film are those which give us pictures of his infancy, his early courtship, and the very beautiful scenes taken in the grounds of his villa at Milan during the last years of his life. His first musical success the production of his opera, "Nabucodonosor," at La Scala, though produced on a very elaborate scale and with every picturesque accessory of costume and setting, fail to convey the electrical enthusiasm of an audience carried away



amidst scenes which were rich in dramatic and picturesque material. Though it is evident that his early musical education received no discouragement either from the lack of means or want of sympathy of his parents, he later had to struggle against the adverse influence of intolerance and direct antagonism from critics who resented any departure from accepted traditions, and a comic opera, produced before he was thirty, and written at a period during which he

by the power of music. The same may be said of the vision of his past triumphs which appears to the master towards the end of the film, for it may be imagined that the memories of a great composer would come back to him in the form of melody rather than as groups of distinguished operatic artistes, chosen more for their vocal qualities than for their personal appearance. In spite of this limitation, these scenes are impressive for the great skill with which they are staged, their elaborate and picturesque costumes and appointments, and for the effects of double exposure which are introduced with perfect skill.

In selecting an actor for the title *role* it would seem that the producers have considered personal appearance in this case as of primary

importance, with so successful a result that the central figure, picturesque throughout, is so perfect a reproduction of Verdi in his later years that the scenes in his villa at Milan almost convey that personal interest with which a greatly respected celebrity invests his intimate surroundings. In his early struggles and in his love affairs the actor carries self-restraint almost to the sacrifice of dramatic effect, but the later scenes are full of dignity and not without a certain pathos.

The musical accompaniment, arranged from Verdi's best known works by Mr. G. W. Byng, is of the greatest value to the film, and as rendered by the excellent orchestra of the Pavilion last week, helped greatly to the success of this very interesting work. (Gerrard Film Company, Limited.)

NEWCASTLE NOTES.

(FROM OUR OWN CORRESPONDENT.)

A meeting of the Northern District of the Cinematograph Exhibitors' Association was held at the Collingwood Restaurant, Groat Market, Newcastle-on-Tyne, on Friday last, the immediate business before the meeting being the threatened strike by the musicians who are members of the Amalgamated Musicians' Union. The president, Mr. Lindon Travers (Olympia, Newcastle), occupied the chair, and he was supported by Mr. George Besford, vice-chairman (Picturedrome, Newcastle), Mr. Fred W. Morrison, hon. secretary; Mr. J. Coverdale Bell (Brighton, Newcastle), Mr. Andrew Robertson, jun. (Black's Palace, Gateshead), Mr. William Scott (Corona, Felling), Mr. W. Rewcastle (Adelaide, Benwell), Mr. R. Brown (Whitley Bay), Mr. J. Henderson (Royal Electric, Newcastle), Mr. Alfred E. Bedson (Heaton Electric, Newcastle), Mr. W. Baker (Gaiety, Newcastle), Mr. Charles E. Linney (Coatsworth, Gateshead), Mr. R. Strother Stewart (Newcastle) (Solicitor to the Association), and others.

The members of the Amalgamated Musicians' Union had given a fortnight's notice that unless the proprietors recognised and paid a minimum wage of 40s. a week for first instruments, and 35s. a week for second instruments, they would terminate their engagements. The stand taken up by the members of the Cinematograph Exhibitors' Association was that these demands were not warranted in view of all the circumstances of the Trade in the district, and a compromise having been refused, they declared their intention of filling the places of any of the members of their orchestras who left in accordance with the notices given.

Mr. Morrison informed the meeting that the position remained unaltered, and that the men's notices expired on the following day. He had over sixty applications for situations in cinematograph hall orchestras, and whilst a few of those applicants were asking for the Amalgamated Musicians' Union rate of wages, the bulk of them were prepared to accept engagements at any reasonable figure offered them. Amongst the applicants were some musicians who were well known locally and some of them were professionals. In his opinion the proprietors need have no fear as to the result of any action that the members of the Amalgamated Musicians' Union might take, for they would have no difficulty in making their orchestras up to the desired strength.

Mr. W. Baker said a deputation of the Amalgamated Musicians' Union had visited him, and

had asked him what he was prepared to do, and if he would be prepared to "spring" 37s. 6d. a week. He told the deputation that they were sticking to their Union, and that he was going to stick to the Exhibitors' Association.

Mr. Morrison said that at the Empire Cinema, Newcastle, Mr. Crossley Taylor had detected signs of unrest amongst the members of his orchestra before the present trouble came to a head, and he had replaced his male orchestra with ladies. Everything was now working very smoothly and splendidly, and the ladies' orchestra was giving the patrons of the theatre every satisfaction.

The Chairman said the position of affairs was this. Those in their orchestras who were receiving 30s. a week could leave if they wanted more, and those who were receiving £2 could stay if they wished. The proprietors were not desirous of turning any man away, and the men must each act on his own responsibility.

A member expressed the opinion that the proprietors need be in no hurry to fill the places of the strikers. Let them run their shows for a while with reduced orchestras.

Mr. Bell remarked that the main thing they were out to fight was not so much the amount to be paid as the principle of a minimum that the Amalgamated Musicians' Union was seeking to establish. His directors were prepared to support the decision of the Association.

Mr. Robertson: We are faced with the possibility of having only a piano and a violin at the Palace for our varieties on Monday night, but we are not going to give way.

After further discussion, the members of the Association reaffirmed their decision not to grant any increases, and Mr. Morrison said they must adopt the policy of "wait and see." He did not think that anything would happen to disturb them.

The members of the Amalgamated Musicians' Union subsequently held a meeting to consider the position, in view of the decision of the proprietors. At that meeting it was stated that arrangements had been come to with the proprietors of the theatres and the music-halls, and in the case of the picture halls where the proprietors refused to grant the minimum, the onus of a strike would be thrown upon the management. Deputations would wait upon the management of each house, and it would remain with the management whether they were or were not to have an orchestra.

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NOTTINGHAM AND DISTRICT NOTES.

(BY OUR OWN CORRESPONDENT.)

Nottingham picture-lovers will have an opportunity this week of forming their own opinion of the "Kinetophone," which is being introduced at the Picture House, Long Row. Another great attraction is "The Wreck," while the famous John Bunny is featured in "The Schemers." Great business was done with the "Army" film.

"A Message from Mars" has met with much success in Nottingham, and again it appears at two houses simultaneously for a full week's run. Mr. Gunn features Chas. Hawtrey and Co. at the Globe Picture House, in addition to "The Secret of the Black Mask," and several travel subjects and the latest releases in a humorous vein. Mr. C. E. Morley is also screening "A Message from Mars" at the spacious Regent Hall, together with "The Mistake of Her Life" and several Keystone "screamers."

There is much food for thought in the great film "Give Us this Day," and this should meet with as much success as those masterpieces that have recently been brought to the Mechanics' Large Hall. A ten days' run commences to-day (Thursday).

Mr. J. Ewart Hartley continues to reap the reward for the fine programmes he places before his patrons at the Scala, Market Street. A very fine English subject, Hepworth's "Blind Fate," is delighting good houses this week, and is well backed up by "To Save the King," and the humorous "Speedy, the Telegraph Boy." For the end of the week, "The Brand of Evil," "The Bowling Match" (Keystone), and the great Vitagraph drama, "His Last Fight," are the features.

At Leno's Royal Picturedrome, Mr. Alec. J. Gifford maintains the great reputation this house possesses in the Hyson Green neighbourhood for high-class programmes. "A Queen's Love" and "The Gem of India" are the chief screenings this week.

"In the Days of Robin Hood" is a most appropriate screening for the New Palladium, Beeston, Nottingham people having a peculiar interest in the famous outlaw by reason of the fact that his exploits took place in the vicinity, and the subject was filmed in the charming scenery of the Dukeries. Big business has been done the first three days, and "The Curse of Drink" is the feature for the weekend. "Robin Hood" also appears at Hibbert's Pictures.

The Kinema Picture House, Sherwood, screens "The White Lie" and the Cines' "Death or Glory," this week, and at the Palace, Mansfield, the popular drama "£1,000 Reward," and "An Equine Hero," are the leading lines.

The management of Gettiffe's Electric Picture Palace, Retford, has been meeting with much success of late, and the programmes placed before the large audiences do the comfortable house much credit. "The House of Temperley" is usually a big enough attraction in itself, but in addition to the Conan Doyle film, during the whole of this week, "The Burning Train" and "An Angel Unawares" have been screened, and there is also a smart variety show. No wonder the crowds turn up to such a programme.

THE BRIGHTON HALLS.

(FROM OUR OWN CORRESPONDENT.)

What's in a name? Something evidently, for the Royal Tierney Picture Theatre is henceforth to be known as the Picturedrome. The management are making a bold bid for popularity by offering their patrons such first-rate films as "Caste" and "The Battle of Honour," at prices of admission which are extremely moderate. The Picturedrome has a large district to itself in the eastern part of the town, and as it is very bright and comfortable, it should continue to be very successful.

The Palladium, in the King's Road, is still in the builders' hands, and no doubt will be for some time, as the alterations being carried out are somewhat extensive. They do not, however, affect the interior of the building, and big "houses" have been attracted of late by Mr. J. L. Crown's excellent programmes. The wonders of Kinoplastikon are still by no means exhausted, and in addition, "The Mistake of Her Life," "A Woman of the People" and "The Diver." Patrons of the Palladium are promised a great treat next week in the shape of the splendid new Pathé film, "Le Chevalier du Maison Rouge."

I noticed two enormous queues lined up the other night for the "second show" at the Court Theatre—a proof of the popularity this handsome house has gained under Mr. W. J. Grimes and his able lieutenants, Messrs. S. H. Oldham and Oscar S. Darling. Among the films shown last week were "Raised from the Ranks" and "A Farmer's Daughter." Varieties are combined with films at the Court, and Mr. Grimes has recently held an amateur musical competition, which proved a big draw, so much so that another is announced for the week after next.

The Kinetophone has proved a big attraction at the Academy during the past fortnight, everyone being delighted with its realism and the precision with which action and sound are synchronised. The garden scene from "Faust" was one of the most popular numbers last week, while the ordinary feature films were "East is East" and "A Tragedy in the Alps."

There was the usual strong programme at the Grand Concert Hall Picture Palace, West Street, last week, the films including "The Mysterious Airship," "The Child Detective," "A Prisoner of the Harem," and "In the Coils of the Python."—At Mr. George Block's theatres—the Select Palace, the Imperial and the Coronation—the attractive programmes last week included "Condemned," "In Convict Garb" and "A Prisoner of the Harem."—"The Black Snake" and "A Dead Man's Child" were the star films at the Theatre de Luxe.

"The Dagger Stroke" and "Risen from the Ranks" were the attractions at the Duke of York's Theatre.—Mr. Jim Hardiman's selections at the Arcadia, Lewes Road, N.W., were "A Heart of Gold," and "A Girl Spy in Mexico." A great deal of interest is being taken in the music-hall competition that Mr. Hardiman is running next week.—Mr. Martin Waters' star films at the Hove Cinema were "From Out of the Shadows" and "The Secret of the Tower." Miss Annie Waters is in charge of the orchestra at this very comfortable and select theatre, and her selections add much to the pleasure of visitors.

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LINES FROM LINCOLNSHIRE.

(BY OUR OWN CORRESPONDENT.)

A large and distinguished company responded to the invitation for the opening ceremony of the fine new picture house in the Market Place, Boston, on Monday week. The Scala Theatre has been erected in record time on the site lately occupied by Messrs. J. H. Thomas and Sons, and is undoubtedly a great credit to those responsible for its erection. The plans were prepared by Mr. Wallace Smith, architect, Nottingham, in conjunction with Mr. F. Parker, F.S.A., of Boston, and the builders, Thomas Barlow and Co., of Nottingham. Mr. W. F. Cox, solicitor, of Nottingham, has been the moving spirit in the venture, forming a small private company, known and registered as the Boston Scala Theatre, Limited, of which he is the able managing director. Mr. Cox is the President of the Nottingham Cinematograph Exhibitors' Association, and recently rebuilt the King's Theatre, now called the Scala Theatre, in that city. He is interested in many concerns of this character, and has the greatest confidence in gaining the support of the Boston public for this great undertaking. The new building comprises much more than the usual theatre, for amongst the features are the winter gardens and cafés, which compare favourably with a West End club. The auditorium is capable of seating about 1,000 persons with absolute comfort, all tip-up chairs, these being supplied by Messrs. Wilkin Brothers. An uninterrupted view is secured from every seat in the house. The internal decorations are most elegant, and carried out in accordance with the best traditions of the Georgian period. One of the main features is the electrical work, carried out by Messrs. Pearson Brothers, Nottingham, the system installed being known as the Witton "Grip." The ventilation, too, has received every attention at the hands of experts, and by means of the installation, a complete change of atmosphere is effected at frequent intervals, while at the same time retaining the correct temperature. The entrance lounge is approached from the vestibule, and gives access to the winter garden, which leads to the main auditorium. Access to the balcony is obtained by the main staircase from the winter garden and a fine promenade lounge runs along the rear. The furnishing throughout is of a lavish description, and has been carried out by Messrs. Smart and Brown, Nottingham. The management of the café is in the hands of Mr. and Mrs. Smith, late of the Red Lion Hotel, Marlow, Boston. The manager of this sumptuous house is Mr. W. F. Marlow, who has made a most auspicious beginning. For the opening ceremony some fine films were projected from two Kælee machines, including "Lady Audley's Secret," "A Messenger of Discord" and "The Price of Victory." On Thursday, Charles Reade's famous novel, "Hard Cash," delighted good audiences, and during the initial three days of this week, "Cross n. Crescent," was screened. Mr. A. W. Turner is the director of a particularly good orchestra.

At Mr. Aspland Howden's Electric Theatre (in spite of the increased competition) the houses have been excellent. "The Sheriff and the Rustler," and the third of the Sherlock Holmes series, "The Beryl Coronet" being received with much enthusiasm. A special treat has been provided here this week by "The Last Days of Pompeii."

At the Spalding Picture House, Mr. Aspland Howden did great business with "When the Earth Trembled," followed by "Why Girls Leave Home" and "When the West was Young."

ROUND THE SHEFFIELD SHOWS.

(BY OUR OWN CORRESPONDENT.)

The managers of local shows are experiencing trouble with the authorities in respect of accommodating patrons. Reports have been made of overcrowding and standing in gangways, when in previous years no notice would have been taken of trivial cases of this character.

Mr. F. Holmes, the energetic "head of affairs" at the Tivoli, was very busy taking pictures of the great Cup-tie at Sheffield last Saturday, and they were a marked success when shown. Since the renaming of this cosy house, its popularity has come on by leaps and bounds. An excellent programme is submitted, the chief feature for this week being "Half a Chance," and variety turns are also added.

The Don Picture Palace, with Mr. Frank Howson, jun., in charge, continues to attract large crowds. During the past few weeks Mr. Howson has shown such fine films as "The Wastrel," "Moths," and "Curse of Greed," and needless to say good houses have been the result. An orchestra of ten, under the direction of Mr. Wolstenholm, is an added source of entertainment. "In the Hands of London Crooks" is the chief film for the week.

Excellent attractions are instrumental in drawing large crowds to the Phoenix, Hillsbrough, where Mr. H. Phoenix controls affairs in an admirable manner. An "A 1" programme is being submitted, "Moths" being the big feature for the week, supported by a good variety bill.

A word will have to suffice regarding the Cinema House, where business is wonderfully good, and Mr. Dickinson is quite happy with his audiences. The orchestra here renders excellent music under the leadership of Mr. Daly, who is a violinist of no mean ability.

"It always seems full up." Such was the remark passed to me concerning the Picturedrome, Grimesthorpe, the chief cause for this, of course, being the splendid attractions offered. Mr. F. G. J. Howson, the manager, always runs one or two good variety turns in addition to his usual picture programme, and is rewarded by crowded houses.

Mr. W. Hill, manager of the Hillsbro' Kinema, has secured the exclusive rights for "Antony and Cleopatra" for this week, and the "house full" notice should be displayed pretty often.

At the Theatre Royal, Attercliffe, Mr. W. Bryan, the popular manager, has, in order to cope with the wishes of his numerous patrons, decided to give two matinées weekly, commencing at 10.30 a.m. Up to the present this innovation has met with deserved success. During the current week he is starring "The Curse of Greed" and "Raised from the Ranks."

"Blind Fate" is being featured by Mr. Arnold G. Hides at the Globe Theatre, Attercliffe, and despite keen competition, business continues to be very good. The musical portion greatly enhances the value of the programme.

Mr. T. Farn Summerfield continues to attract good houses at the Crookes Picture Palace, and this week he is featuring "A Fight for Fortune" and "Where the Road Forks." The Cinfonium selections are greatly appreciated here.

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WHAT WE THINK OF THEM.

The Race for a Million.

The popularity of the "long" comic film has now been proved by the unanimous welcome given to this class of entertainment by every kind of audience. Tears and tragedy are good, but hearty laughter is still better, and one is very glad to find that this sound fact is now being realised by the leading manufacturers who are showing an increasing tendency to develop the lighter side of the cinematograph drama on the most elaborate lines. A delightful example of the "long" comic (and it is "long" only in comparison with the undue brevity to which this kind of film used to be confined in the old days) is to be found in the Eclair Company's film, "The Race for a Million." In "The Race for a Million" we have as protagonists those three inimitable comedians, Jane, Softy and Funnicus, by whose irresistible fooling we have so often been diverted in the past. Having stated this much, there is really very little necessity to recommend the film further, for the presence of this trio of humourists would be sufficient to redeem the dulllest story from mediocrity. "The Race for a Million," however, is in no way a dull story, but is as good a yarn as one could desire, fantastic, imaginative, unusual and full of droll situations which allow the three Eclair comedians to exhibit the very best of their talents. In addition to its humour, the film also has distinct value as a spectacular production, including, as it does, some excellent bull-fight scenes, and a serio-comic storm and fire at sea, together with other episodes of a similar nature. It is, in fact, quite a triumph of fun, and it should be seen in every theatre. (Eclair film. Released April 13th. Length 2,250 ft.)

The Blue Rose.

This is an interesting little play showing how, after years of patient care, an old florist, Matthew Keith, succeeds in producing a perfect blue rose, which he has entered at an exhibition where a valuable prize is being offered for new floral specimens. His discovery fills a rival florist with a desire to obtain the plant, and this man's son, Carl von Veldt secures a cutting by visiting Keith's daughter, Agnes, on the pretence of taking a photograph for the Press. Not content with stealing the cutting he endeavours to destroy the original plant be-

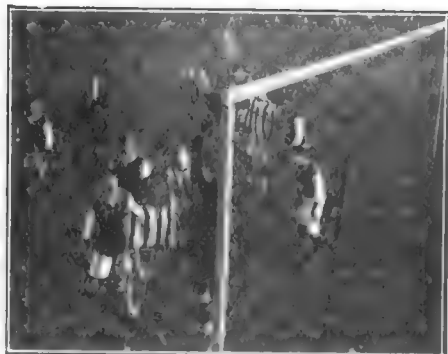
fore leaving, and doses it with some mixture which destroys its vitality and reduces its owner to a state of despair which seriously affects his health.

Agnes learns that the rival florist, von Veldt, has produced a blue rose, and obtains a situation in his nurseries for the purpose of learning how it has been obtained. Carl is much attracted by the girl's charm, and it is an easy matter for her to get from him the secret of the theft. When taxed with his treachery, Carl is filled with remorse and with his assistance the old florist is able to prove that the prize is his by right, and the behaviour of the young people leads us to believe that before long the rival florists will join forces and forget their old animosities. It is a slight and pretty story which gives fine chances for acting, made good use of by Miss Norma Talmadge, Mr. Van Dyke Brooke and Mr. Leo Delaney. (Vitagraph Company. Released April 13th. Length 2,077 ft.)

Moondyne.

The Western drama of America has attained a position of such world-wide popularity that one is surprised it has been permitted to remain in its way unrivalled for so many years. One has always felt that Australia should be able to give us a new form of "open air drama" equally as fascinating as that of America. The great Southern Continent has had a past fully as romantic as that of the other land, and its natural beauties are quite as wonderful, besides being comparatively unknown and unappreciated. Hitherto, however, Australia has contributed little towards the world's cinematograph drama—that vast collection of plays to which nearly every other nation has contributed its own representative quota. But the fault is now to be remedied, for in "Moondyne" we have the first of a series of "All-Australian Productions," cinematographed by the Lincoln-Cass Films Proprietary, Limited.

"Moondyne" is a drama dealing with life in Australia about the middle of last century when the huge continent was largely an English penal settlement. It is a good play, well acted and well photographed, but its chief interest is to be found in the graphic picture it gives of early Australia and its inhabitants. The producers' first aim has evidently been to render their film thoroughly characteristic of the time



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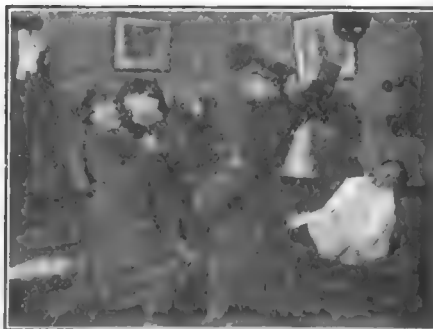
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with which it deals, and in this endeavour they may be said to have succeeded completely. In view of the very small part that the history of Australia has played as a source of material for the film maker, it will at once be apparent that the picture is full of interest, and to a great extent unique. We can imagine that there is a large section of the public which will turn to the film with relief after the apparently interminable series of pictures based upon American historical episodes, whose interest and novelty have now been exhausted by constant treatment. "Moondyne," in short, is an excellent "open-air drama," containing all those features of beautiful scenery and romantic conditions which have made the American historical film popular, and, at the same time, offering an entirely new setting. For a first production the film is especially admirable, and we shall look forward to future additions to the series with the most lively anticipation of good things to come. (General Film Agency. Released April 9th. Length 2,120 ft.)

Bloomer and the Maid's Shoes.

In farce of a wildly extravagant kind Bloomer is unequalled, and his impressionable nature leads him into many love adventures which are always diverting, and induce the hope that it may be long before he meets his fate and settles down to a life of uneventful and commonplace domestic happiness. Bloomer sees a very pretty girl entering a boot shop, and he follows her home in a vain endeavour to extract a glance which will encourage him to pour out the passion which is boiling in his breast. He is left to simmer on the cold paving stones, but when he sees the messenger from the boot shop arrive with a parcel he decides to put his fortunes to the test, and by means of a judicious bribe is allowed to slip a note of assignation into the parcel of shoes. That afternoon he has the happiness of meeting the object of his temporary affection at the house of a friend, and renews his invitation for the following evening. Bloomer entertains his innamorata and her friends in his most lavish style, but unfortunately the lady's maid, for whom her mistress had bought a pair of shoes, has received with them an invitation to sup with Bloomer, and as she willingly avails herself of the invitation, and as her husband, a big and jealous navvy, has followed her with a thick stick, the ensuing complications can only be imagined by those who have already witnessed Bloomer's expedients in similar circumstances.

It is all very entertaining, and Bloomer gets his effects with a neatness and precision which give an artistic touch to the most extravagant situations. Moreover, he has a genuine sense of comedy. (G. Serra. Cines film. Released April 2nd. Length 583 ft.)

Treasures on Earth.

The outstanding feature of this interesting film is the wonderful picture included in it of a great oil well on fire, a spectacle of so immensely impressive a nature that we would have had more of it. The play, of which the fire scene is a more or less unimportant incident, deals with the vice of avarice, and shows how an old man who has indulged his consuming passion for wealth at the expense of all ordinary human emotions is finally made to realise the worthlessness of his "great possessions." The story would have gained in effect if it had been handled with rather more subtlety and delicacy, and with rather less sentimentality. Development on broad and plainly marked lines, however, ensures that the significance of the play shall be unmistakable, and there is certainly no possibility of escaping the moral lesson conveyed by the present film.

As is always the case with the Lubin Company's productions, the picture is a magnificent example of highly perfected technical skill in photography, and in the creation of studio scenes. The acting is straightforward, sincere and convincing. Altogether, we fancy that "Treasures on Earth" will prove very greatly to the taste of the large majority of audiences. (Lubin film. Released April 20th. Length 2,086 ft.)

Caprice.

Few characters have provided Miss Mary Pickford with a finer or fuller opportunity for the display of her art in all its most characteristic and delightful phases than the part of Mercy, the little mad-cap heroine of the present production. On the whole, in fact, this film is the most perfectly charming of all the charming films in the Mary Pickford series which the Famous Players Film Company has given us, and for which, if for no other reason, they would have our undying gratitude. Miss Pickford, like all other really fine artistes, is quite inimitable. There is no one who can even approach her in her own particular sphere. She stands alone.

We do not propose to enter upon a eulogy of Miss Pickford's art, even were we competent to do so—and the essence of her art is really quite indescribable. As everybody knows, she just "has a way with her" which no human being has ever yet been able to resist or remain indifferent to. Call it personality, art or accident as you will, the cause matters little. Mary Pickford remains Mary Pickford, and that is all that is important.

In "Caprice," Miss Pickford gives us a picture of a little wild girl of the woods, who marries an excellent, but somewhat shallow-minded, young man from the town. The young man finds his girl-wife's woodland ways

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less attractive than embarrassing in a civilised drawing room amongst his machine-made friends. Accordingly the two separate, and Mary enters a seminary for young ladies to be schooled in the tricks of polite society. She is a very receptive young person, and quickly learns to beat society at its own game. Whereupon her husband discovers that he did not know his own mind, and after Mary has fully demonstrated to him her ability to perform as a "lady," the two are reunited.

It is a pretty, if somewhat unconvincing story, but the great joy of the film, of course, is to be found in Miss Pickford's study of the heroine. Her's is a performance that one could see time after time with pleasure. In fact—but we have already declared our intention of maintaining silence on this subject.

The film is excellently mounted, there being some particularly charming natural scenery in the earlier part, and numerous fine interiors, not to mention a sensational fire scene afterwards.

The Famous Players Company always seem a trifle over eager to turn possible exteriors into studio scenes—using painted scenery, that is to say, when Nature might have been made to provide a setting—but it cannot be denied that an appropriate studio scene is often better than an inappropriate natural background. Although Miss Pickford obviously takes first honours, her fellow artists all do well. It is a pity that her stage father should be cumbered with such an awkward and obvious wig, but otherwise his performance is admirable, if somewhat in the spirit of burlesque melodrama.

For the rest, "Caprice" is an enchanting story, full of infinite sweetness, mingled with captivating humour. It should "run" for months. (Famous Players film. Walturdaw Company, Limited).

The Witness to the Will.

This is a fine dramatic film in two reels, containing an interesting story, and is played by a company which extracts every ounce of value from its arresting situations.

A Major Thorndyke has left the bulk of his property to his grandniece, Marjorie, passing over his son, Belden, who has caused his father great anxiety by his dissipated conduct. On the Major's death all search for the will proves unavailing, and Marjorie is compelled to leave Thorndyke Manor rather than accept the alternative, which is to share the estate with Belden as her husband. She goes through much suffering, and in her poor lodgings, where she is taken ill, she recognises in some friendly neighbours her uncle's late groom, Terence, and his mother. Terence has been a witness to his master's will, and remembers to have seen it in Belden's possession shortly after the Major's death. He can-

not understand why Marjorie should have been passed over, and seeks out Belden, with whom he discusses the matter. There is a struggle between the two men, and Terence is pushed over a cliff, where Belden leaves him for dead. He is only stunned, however, and is rescued by



Lieutenant Preble, a naval officer, who has been in love with Marjorie for some time. He takes an opportunity of suddenly confronting Belden with the man he thought to have killed, and, unnerved by the shock, Belden confesses to his felony, and Preble has the satisfaction of restoring Marjorie to her old home and gaining from her a confession of her love for him.

The story is well constructed, and remarkably well played by a company in which Miss Gertrude McCoy, Mr. Benjamin F. Wilson, and Mr. Richard Neill have most of the dramatic opportunities.

All the scenes are well and carefully mounted, many of them are very beautiful, and the quality of the photography throughout is exceptionally fine. (Edison Company. Released April 27th. Length 2,080 ft.)

The Street Singers.

This is a very pleasant little comedy-drama, containing many delightful characters, introducing many scenes which give scope for effective mounting, and deriving much additional interest from the glimpses shown of the internal working of a great film industry, introducing many favourite players whose faces are well known all over the world. The son of a wealthy man falls in love with the daughter of an Italian street singer, but the match does not meet with the approbation of either parent, one resenting the idea of his son marrying beneath him, and the other doubting the sincerity of a member of the idle rich class. The elopement and marriage of the young couple is followed by a period of poverty, as the young man finds that his education has totally unfitted him for the task of earning his own living. At the suggestion of his wife they take to singing and dancing in the streets, and are so successful that they are able to assist the young man's father when he loses

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"Splendid business
with Wells - Blake
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a real winner."

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winner."

Woods,
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Hammersmith.

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Kinema Palace,
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good business."

Talbot,
Richmond.

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"Fight film going well. Much enthusiasm."

Richards,
Kentish Town.

"Fight film going very well here."

Hayward,
Palace,
South Shields.

"Wells and Blake great attraction."

H. Desolla,
Angel,
Islington.

"Fight film great attraction in Liverpool. Going very strong."

Mount Pleasant,
Liverpool.

"Fight film big hit Thursday."

Summerson,
Dublin.

"Fight Film going strong."

Stott,
Atlas,
Bolton.

KE CONTEST

"Fight film drawing crowded houses."

Smith,
Norwich.

"Fight film a grand success. Congratulations. Showing to packed houses."

Playhouse,
Cambridge.

"Wells-Blake fight film going great. Crowds being turned away."

Victoria Picture Theatre,
Bow.

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WINNER.

BE SAID ?

"Wells-Blake fight huge success. Highly delighted."

Bert,
Queen's Hall,
Peckham.

"Fight film big success. Playing to packed houses."

Selwyn,
Greenwich.

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his fortune by a Wall Street panic. After a time of humble and contented poverty they have the good fortune at a New Year's Eve festival to attract the notice of the president of a world-famous film company, and affluence is assured to them on being accepted as permanent members of a great stock company. The girl's father, meanwhile, suffering from the loss of his daughter's services, is reduced to selling peanuts in the streets, when he sees the girl's picture outside a moving picture palace. Though ejected for his excitable behaviour, he is courteously directed to the offices of the film company, which he enters during a strenuous rehearsal. Here he misinterprets his son-in-law's treatment of his daughter until he is assured that they are merely acting, and being mollified by the bulky roll of bank-notes by which their services are rewarded,

The scenes include some very beautiful outdoor pictures where the young lovers first meet, an elaborate and richly costumed carnival ball, and a scene of tense excitement on the Stock Exchange; but the public will be chiefly interested in those pictures showing the premises of the Vitagraph Company of America, where all the principal members of the company are assembling for rehearsal.

The two young lovers have delightful exponents in Miss Lilian Walker and Mr. Wallie Van, Mr. William Shea puts a great deal of character into the part of the organ-grinding parent, his facial play at the rehearsal being particularly effective, while the other parent is played with aristocratic dignity by Mr. Vincent Sternroyd, an actor well known to London theatre-goers. (Vitagraph Company. Released April 23rd. Length 2,047 ft.)

The Hand of the Law.

Besides offering a variety of satisfactory thrills, together with a "strong heart interest," this good sensational drama incidentally affords an interesting study of the American prison system. In this latter respect the film is, indeed, somewhat unique, since its prison scenes were taken actually inside and around the Colorado State Penitentiary, and are thus indisputably correct and realistic. One is plunged into the midst of exciting action at the commencement of the play, which opens with the pursuit of an escaping convict. The chase is sustained through a large number of novel and daring episodes, and terminates in a suitably sensational manner with a fall down

a high cliff. Thereafter, the plot progresses somewhat more soberly, but the interest is well maintained until the end, when the wrongfully imprisoned hero marries the faithful heroine and everything is wound up in the happiest manner possible. One or two of the scenes might be shortened a little with advantage, but otherwise there is nothing that one could wish altered. There is not a great deal of room for acting, but, in spite of this, the various players all do well, the gentleman who performs as Tynan, the humane prison governor, giving a particularly strong and convincing character study. Altogether, "The Hand of the Law" is quite an excellent drama, which should prove very popular. (United Kinematograph Exclusive Film Company, Limited.)



THE HAND OF THE LAW.

True Irish Hearts.

Ireland offers to the producer of picture plays a note so distinctive in setting, in characterisation, and even in plot, that one wonders the distressful isle is not more frequently made use of. At the same time, of course, it is a matter of no little difficulty to create in a foreign country that peculiar Celtic atmosphere so necessary to such plays.

In "True Irish Hearts" the Domino Company have succeeded in giving us an Irish story, so perfectly Irish in scenery, in sentiment, and in acting, that it could scarcely have been better if they had actually voyaged across the Atlantic to take the piece. Full as it is of incidents of the most romantic and exciting kinds, Irish history has been left comparatively untouched by the film producer, and in writing a play around the Great Rebellion of 1798 the author of the present work has devised a tale which is not

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only picturesque, thrilling, and full of the deepest human interest, but also quite unusually novel.

It is unnecessary in this all-too-short notice to touch upon the plot of the film, which contains a very charming love story interwoven with the alarms and excursions incidental to the period. The setting, which is a notable feature of the production, is remarkable for the manner in which the likeness of the Irish countryside has been realised, and the costumes, both of soldiery and civilians, are admirably and correctly done. The acting is first-rate, and it is quite extraordinary to see how cleverly these

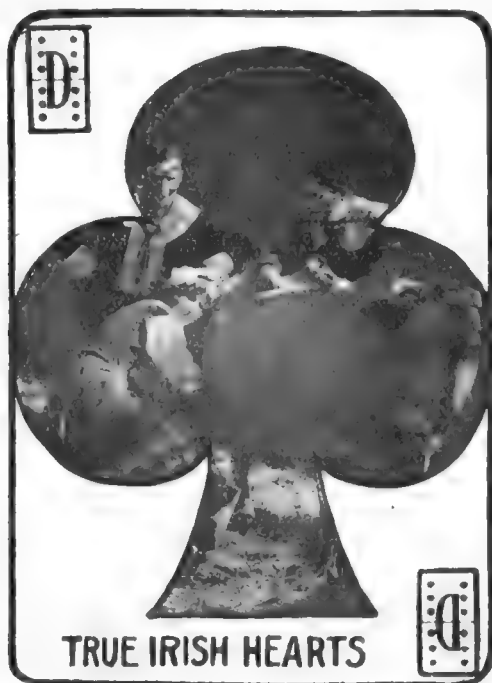
of two lovers on horseback down a 60 ft. precipice into the river beneath (and there is "no deception" about it whatever)—yet it also contains so many other notable features that one is inclined to class it less as a sensational melodrama than as a delightful love story, or a magnificent and stirring drama of life in the American wilds. The play deals with a peculiar aspect of American civilisation—or lack of civilisation—and affords a wonderfully vivid story of the ruthless feuds existing between neighbouring families in the remoter parts of Kentucky and Tennessee. As fierce and implacable as an Italian *vendetta*, one of these feuds makes an excellent basis for a very novel and effective story, which is set for the most part against delightful natural backgrounds.

Although the plot of the film is unusual and striking, and its scenery very charming, however, its most notable feature is its really fine acting. In an American "open-air" drama, scenery and fast action are too often permitted to supersede acting, with the result that all but the more obvious points in the story are lost. But in "The Great Leap" we have acting as remarkable as any to be found in the best drawing-room drama, added to the merits peculiar to the "open-air" type of play.

The only woman's part in the film is sustained by Miss Mae Marsh, a young actress upon whose very high talent we have commented on more than one occasion in the past. Miss Marsh has real personality, and her study in "The Great Leap" of a lonely little girl, shut away in the midst of a gloomy wilderness with a band of rough, blood-thirsty men, is one of the most delicately whimsical and pathetic performances we have seen for a long time. The other characters also, from the rugged, cruel clansmen to the sensitive boy lover who regards with horror the wanton slaughter taking place around him, are almost equally well presented, and, in consequence, the production is one which not only impresses the spectator deeply at the time of seeing it, but which remains a sharply distinctive memory. To conclude, "The Great Leap" is a film which may be recommended without hesitation to every exhibitor. It is one of the best things of the kind yet accomplished, and it is thoroughly excellent from beginning to end. (Exclusive Supply Company. Length 2,800 ft.)

The Master Criminal.

That wonderful French producing firm, the Eclair Company, have been responsible for so many triumphant successes of almost every description that it would be a very hard matter indeed to select any one of their films as being pre-eminent above the others. The truth is that their vast artistic and mechanical resources permit them to handle all sorts of subjects, and to produce from each the very best possible results.



talented American players have caught the spirit of the true Irish temperament, with its romantic tenderness, its quick and fiery passions, and its never-failing gift of humour. The film is full of effective situations of every type, and its variety, both of scene and incident, is such that the interest is sustained consistently throughout. It may be noted, by the way, that the story has unusual topical value in view of the present political situation, and, if only for this reason, it should arouse considerable attention wherever it is shown. We need hardly enlarge upon this aspect of the production, however, as the latter is quite good enough to win the greatest success on its own merits alone. (Domino film. Exclusive Supply Company. Length 3,000 ft.)

The Great Leap.

"The Great Leap," in spite of its title, is not one of those disappointing melodramas whose only excuse for existence is a single "sensation." Although it is true that the present film contains as fine a sensation as one could desire—the leap

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INCLUDING

MAD STAMPEDING OF CATTLE.

Length - - - 2,000 ft.

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GREAT FILM OF ADVENTURE—

The Bioscope.

Mr. Robert Kelly is very impressive in his narration of the story, and the ranch scenes are wonderful in their suggestion of freedom and space. The photography is very fine. This is a film quite out of the ordinary run, and should certainly be seen.

The Cinema.

It is a glorious story of the love of a woman whom Paul Vincent met on a ranch on the Rio Grande, and when the filming of the picture is accompanied by one of the Crown Company's own staff of reciters it constitutes as effective and pleasing a feature as we have heard for a long time.

Exhibitors' Mail.

It is a sad story, and beautifully expressed. The rounding-up of the herds of cattle . . . the wildness and abandonment of it all is fine . . . the hurricane, the mad stampede of the cattle before its sweeping fury — and then the final tragedy. The photography is always good, sometimes superb.

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One is led to reflect thus on seeing their latest masterpiece (and we do not employ the word in any indiscriminate or casual manner), "The Master Criminal," the exclusive rights for which have been secured by the Kinema Exclusive Company. "The Master Criminal"—if one may say so with due respect for the immortal Balzac, author of the famous novel, "Trompe la Morte," from which the film is adapted—is a sort of Georgian "Zigomar." It is the story of a great criminal genius whose amazing resource and ingenuity remind one irresistibly of the hero of the latter remarkable film, but it is set picturesquely in early nineteenth century Paris. Having dragged in "Zigomar," we may continue the comparison by pointing out that "The Master Criminal" is an even better production than its deservedly successful predecessor. It has a strong and logical plot where the former was frankly impossible, and it also contains a depth of true human interest, in which the latter was somewhat lacking. Even where the acting is concerned "The Master Criminal" outstrips its earlier rival. We again have that magnificent villain, M. Arquillière, in the title role, and he is supported by an "all-star" company of leading Parisian players.

It would be quite a hopeless task to attempt to convey to the reader in this brief review a full idea of the many points of interest and high

merit which the film under notice presents. It appeals to one in so many different ways that it is difficult to know upon which score to praise it most—whether as a thrilling, impressive and sometimes pathetic drama, or as a remarkable example of histrionic art, or as an elaborate and consummate piece of stagecraft. As a story alone it holds one's attention throughout by its ingenuity, its daring originality, and, above all, its ever-present human appeal. Jacques Collin, the master criminal, is a strangely attractive figure in spite of his relentless cruelty and unscrupulous ambition. He is a very Napoleon of crime, with his swift directness of judgment, his great mental capacity, and his extraordinary personal magnetism.

The film's elaborate scenic effects and picturesque costumes very considerably add to its charm. It seems unnecessary to add that the photography is flawless in quality, but mention should be made of some very fine examples of technical skill contained in the film—especially the quadruple exposure at the commencement by means of which we see M. Arquillière upon the screen in four different disguises at the same time.

For fuller details concerning the plot we must refer our readers to the Kinema Exclusive Company's admirably written synopsis. (Eclair film. Kinema Exclusive Company. Five acts.)

FORTHCOMING RELEASES AND WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

AMERICAN COMPANY.

THE LOST TREASURE.—A strong melodrama, replete with thrilling incidents of Western life, and of a sustained interest throughout. (2,000 ft. April 23rd.)

FORTHCOMING RELEASES.

Title.	Des.	Length	Released
True Western Hearts.....	W.D	981	Mar. 19
Calamity Anne in Society.....	W.F	954	— 23
A Blow Out at Santa Banana.....	W.F	1656	— 26
The Hermit.....	D	2000	Apl. 2
Bess, the Outcast.....	D	934	— 6
Destinies Fulfilled.....	D	2723	— 9
The Money Lender.....	D	990	— 13
Fooiling Uncle.....	Com	940	— 13
The "Pote Lariat" of the "Flying A"	D	992	— 16
Sally's Elopement.....	C	902	— 20
The Dream Child.....	D	2015	— 30
The Carbon Copy.....	D	1000	— 4
Pursuer Pursued.....	D	996	Mar 4

ANDERSON, VAY, HUBERT AND BLUMBERG, LIMITED.

THE HAND OF JUSTICE.—The story of a crime, which was brought to light after many years in a very tragic manner. (1,990 ft. April 30th.)

Title.	Des.	Length	Released
The Clue of the Yellow Ribbon.....	D	2400	Apl. 6
The Seventh Wonder of the World....	S	390	— 6
The Moon and Its Phases.....	Sc	570	— 27
Hunting the Huntsman.....	C	515	— 30

THE COSMOPOLITAN FILM CO., LTD.

A CHILD'S HEROISM.—A very powerful story, showing how a child saves a fortune from the hands of two villainous schemers. Remember, it's a "Savoia." Don't miss it. A sure money-maker. (2,275 ft. April 30th.)

Title.	Des.	Length	Released
Home, Sweet Home.....	D	2590	Mar. 19
Haafnet Salmon Fishing.....	E	290	— 19
For the Honour of the Tribe.....	D	1010	— 30
On the Firing Line.....	D	1000	Apl. 6
The Film Sensation.....	D	1970	— 9
By the Sad Sea Waves.....	C	530	— 9
The Pink Slipper.....	Cdy	1575	— 23

DAVISON'S FILM AGENCY.

THE CROSSED FLAGS.—A story of the Balkan War, in which, after many thrilling adventures, sister and brothers are reunited. (Two reels. May 4th.)

Title.	Des.	Length	Released
Pearls and Patience.....	D	2314	Mar. 30
Holland, No. 4.....	S	314	— 30
Tango Mad.....	Com	500	Apl. 2
Address Unknown.....	D	2858	— 6
Silk Worm Culture.....	E	839	— 6
Retribution.....	D	501	— 9
Mike Murphy's Dream of Love and Riches	C	613	— 13
A Suburban Pal.....	C	1101	— 16
The Master Crook: No. 2.....	D	2559	— 20
Money for Nothing.....	C	516	— 23
Ostrich Farming at Nice.....	E	336	— 27
The Sorrows of Selina.....	C	636	— 30

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ECLAIR COMPANY, LIMITED.

THE DYING MAN'S VENGEANCE.—Powerful and entrancing feature drama, with Mlle. Rénee Sylviare in a magnificent part. The dramatic scenes upon the cliffs and the heart appeal of the story alone make for its success. (2,810 ft. April 20th.)

Title.	Des.	Length	Released
Steel	D	1960	Mar. 23
Josette, My Wife.....	C	1990	— 26
Why Aunt Jane Never Married.....	D	970	— 26
The Blind Man.....	D	2073	— 30
The Witch.....	D	3025	Apl. 2
The Vampire.....	D	1942	— 6
Old Biskra.....	S	315	— 13
Wild Beast among Wild Beasts.....	D	2105	— 16
The Dying Man's Vengeance.....	D	2810	— 20
Billy, Boy Scout.....	C	630	— 23
The Tango of Death.....	D	1825	— 27
The Thirst for Gold.....	D	1892	— 30

THOS. A. EDISON, LTD.

THE WITNESS TO THE WILL.—Dramatic tale of a stolen will, a wealthy girl forced into poverty by her cousin, and a loyal groom, who is hurled over an embankment by the thief. The groom survives and forces the thief to make restitution. (2,080 ft. April 27th.)

Title.	Des.	Length	Released
The Haunted Bedroom.....	D	1000	Mar. 19
Falling in Love with Inez.....	Com	750	— 26
On the Great Steel Beam.....	Dr	1000	— 26
And an Angel Came (Special Easter Release).....	Symb.D	920	Apl. 6
Jerusalem and the Holy Land.....	Sc	1000	— 9
Mary's New Hat.....	Com	600	— 9
A Night at the Inn.....	D	970	— 9
Andy Series (No. 1: Andy Gets a Job).....	C	1000	— 13
United in Danger.....	D	1000	— 16
The Janitor's Flirtation.....	Com	610	— 20
The Uncanny Mr. Gumble.....	Com	1030	— 23
African Sea Birds.....	Ed	400	— 23
The Message of the Sun Dial.....	D	1020	— 23
The Call of the Footlights.....	C	500	— 27
Her Face was Her Fortune (first of Mr. Wood B. Wedd's series).....	C	1040	— 30
Ostrich Farming, South Africa.....	I	430	— 30
The Last Scene of All.....	D	1030	— 30

KINETO, LIMITED.

THE TEMPTER.—Drama depicting three phases of Sin—Drink, Greed and Deceit—in a fine series of episodes. (2,530 ft. April 20th.)

Title.	Des.	Length	Released
The Timber Industry of British Columbia.....	S	520	Mar. 19
Life on a Ranch.....	Top	410	— 26
Vancouver, B.C.....	T	355	— 23
The Historic Borderland.....	D	380	— 3
American Cavalry Evolutions.....	E	340	Apl. 2
Prince Charlie and Lochiel's Country and the Western Highlands.....	T	310	— 6
All's Fair in Love.....	C	700	— 9
Views in and Around Victoria, B.C.....	T	330	— 16
The "Tangram".....	Tr	370	— 13

M.P. SALES AGENCY, LTD.

THE RESTLESS WOMAN.—A very powerful domestic drama that will bring tears to most eyes. (One reel. Shortly.)

Title.	Des.	Length	Released
A Modern Dick and Hyacinth.....	C	1371	Mar. 23
Trapped.....	D	1998	— 26

Indian Blood.....	D	2060	Mar. 30
Her Husband's Friend.....	D	1952	Apl. 2
The Paleface Brave.....	D	2061	— 6
The Hand Print Mystery.....	D	2060	— 9
The Convict's Story.....	D	1982	— 13
Indian Fate.....	D	1925	— 16
The Shadow of Guilt.....	D	2077	— 20
A Million in Jewels.....	D	2045	— 23
Country Seat War.....	D	2066	— 27
Chasing the Smugglers.....	D	1889	— 30
Her Hand.....	D	1048	— 30
The Shadow.....	D	2025	May 4
Gentleman or Thief.....	D	1015	— 4

NEW MAJESTIC CO.

TWICKENHAM FERRY.—A beautiful realisation of the world-famous song, enacted amidst most charming scenery, and aptly wedded to the well-known words. (975 ft. April 13th.)

Title.	Des.	Length	Released
The Original Will.....	D	966	Mar. 19
Through the Sluice Gates.....	D	979	— 23
The Buffer.....	C.D	969	— 26
When the Debt is Paid.....	D	1000	— 30
Targets of Fate.....	D	1942	Apl. 2
Led by a Child.....	D	980	— 6
The Colonel's Oath.....	D	975	— 9
Rick's Redemption.....	D	990	— 13
Shoemaker and Doll.....	D	993	— 16
Four \$100 Bills.....	D	989	— 16

NORDISK.

THE GOLDEN HEART.—Filmic story of a man's self-sacrifice which will appeal to all. Bears the hallmark of Nordisk quality in every scene. (2,550 ft. April 16th.)

Title.	Des.	Length	Released
Alone With the Devil.....	D	3210	Mar. 16
The New Cook.....	C	1260	— 16
The Pride of the Circus.....	D	2670	Mar. 30
In the Hour of Temptation.....	D	2545	Apl. 6
A Lesson Learnt.....	C	870	— 16

PHOENIX FILM AGENCY.

PIMPLE IN THE HANDS OF LONDON CROOKS.—One of the funniest "Pimples" as yet published. A rollicking farce, which will go as well up in the Orkneys, or at the other extremes of the land, as in the Metropolis. (820 ft. April 6th.)

Title.	Des.	Length	Released
The Passing of Black Pete.....	D	880	Apl. 13
Pimple and Galatea.....	C	575	— 13
The Bobby's Bob.....	C	400	— 16
In the Grip of the Law.....	C	465	— 20

R. PRIEUR & CO., LTD.

THE REDEMPTION OF A SOUL.—A release featuring wild animals, and a really dramatic story, well told in every particular. (2,160 ft. May 4th.)

Title.	Des.	Length	Released
Queen of the Mediterranean.....	Sc	270	Apl. 16
Snob's Dream.....	C	728	— 20
The Poisoned Salt.....	D	1215	— 23
The Plan that Failed.....	Com	303	— 23
Volendam.....	Sc	389	— 23
The Mexican Rebellion.....	—	2290	— 20
Mabel's Puzzle.....	—	550	— 27
Absent-minded Snob.....	—	425	— 30
Snob, the Champion Boxer.....	C	530	May 4
The Cowpuncher.....	D	480	— 7
Cheap Living.....	C	540	— 7

SELIC POLYSCOPE COMPANY.

THOR, LORD OF THE JUNGLE.—Great animal masterpiece. Romance of the big circus tents of America and of the Wilds of Africa. A film that will form an eye-opener to even the most blasé of patrons. (2,600 ft. April 10th.)

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Title.	Des.	Length	Released
Unto the Third and Fourth Generation	D	1985	Apl. 2
Dad's Girls.....	W.D	985	— 2
On the Breast of the Tide.....	D	1000	— 6
Stolen Heart.....	C	1100	— 6
Living Wage.....	D	2130	— 6
Father's Day.....	D	1177	— 6
Captain Ellesmere, V.C.....	D	1036	— 13
Blue Blood and Red.....	D	1103	— 13
Conscience and the Temptress.....	D	1060	— 16
A Message from the Sea.....	D	1043	— 16
By Unseen Hands.....	W.D	957	— 23
Pietro, the Pianist.....	C	760	— 23
Bringing Up Hubby.....	C	998	— 23

G. SERRA.

THE GOLDEN BEETLE—A really remarkable three-reel romance, containing enough thrills to provide a sensation in every scene. The main action is laid in Africa, and enables a most picturesque story. (3,540 ft. April 27th.)

Title.	Des.	Length	Released
Love is Blind.....	D	2120	Mar. 16
The Judge of Instruction.....	D	2410	— 23
Corsican Hate.....	D	817	— 26
Bidoni's Good Heart.....	Com	708	— 30
A Sea Drama.....	D	557	— 30
A Wife's Devotion.....	D	2050	Apl. 2
The Fair Dolores.....	D	700	— 6
Bidoni and the Negress.....	Com	357	— 9
The Altered Note.....	D	2000	— 9
The Golden Beetle.....	D	3 reels	— 27
The Lure of Gold.....	D	2356	— 13
Atrocious Revenge.....	D	1600	— 20
A Wayward Girl.....	—	2085	— 23
Autumn Leaves.....	—	824	— 27
Love's Young Dream.....	—	933	— 30

THANHOUSER FILMS, LTD.

A CLOTHES LINE QUARREL.—A story frequently seen in everyday life. The children quarrel, and the parents are also brought into it, after being very close friends. Meantime the kiddies have their arms round each other's necks, and get lost when following a monkey. The parents forget their disagreement in an united effort to find their offspring. (1,010 ft. April 30th.)

Title.	Des.	Length	Released
Curfew Shall Not Ring To-night.....	D	1023	Mar. 26
The Law of Humanity (Princess).....	D	1016	— 30
The Head Waiter.....	C	1006	— 30
Uncle's Namesakes.....	C	1013	Apl. 2
His Father's Wife.....	D	1024	— 2
Amateur Animal Trainer.....	C	1010	— 6
Reinstated.....	D	1015	— 9
His Imaginary Family (Princess).....	D	1012	— 9
Adrift in a Great City.....	D	1008	— 13
Her Love Letters.....	D	1004	— 16
Cupid's Lieutenant (Princess).....	C	1010	— 16
Algy's Awful Auto.....	C	997	— 20
Two Little Dromedars.....	C.D	1014	— 23
Turkey Trot Town.....	C	990	— 23

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Title.	Des.	Length	Released
The Werewolf.....	D	2045	Apl. 9
Night Shadows of New York.....	D	2875	— 9
Red Margaret.....	D	1850	— 13
The Story of David Grieg.....	D	2000	— 16
Thieves and the Cross.....	D	1050	— 16
Love or a Throne.....	D	2015	— 20

The Water War.....	D	1945	— 20
Bloodhounds of the North.....	D	1580	— 23
The Coryphee.....	D	1954	— 27
The Gambler's Oath.....	D	1920	— 27
The Female of the Species.....	D	1970	— 30
One of the Bravest.....	D	1970	— 30

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Title.	Des.	Length	Released
Secret of the River.....	D	1057	Apl. 2
Who Shall Judge?.....	D	3070	— 6
Bewitched.....	Com	954	— 9
Inquisitive Ike.....	Com	250	— 9
Nobby's Tango Teas.....	Com	596	— 13
It's a Bear.....	Com	793	— 13
Test of Love.....	D	1237	— 13
The Fear of the Hangman (Royal Magazine film).....	Com	1462	— 16
Mateo Falconi, the Corsican.....	D	2002	— 16
Covadonga (Spain).....	Sc.	202	— 20
The Dancer in Darkness.....	D	1067	— 20
Snow in Barcelona.....	I	302	— 20
Our Monkey's Troubled.....	C	206	— 23
Pay Your Tailor.....	C	1070	— 30

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Title.	Des.	Length	Released
Quits.....	D	1505	Mar. 4
Impressions of Japan.....	S	410	— 11
The Bull Trainer's Revenge.....	D	1850	— 11
St. Bartholomew's Day.....	D	1095	— 18
Pedro, the Dog Charmer.....	Com	370	— 18
Butterfly Entertains Royalty.....	C	750	— 25
Sammy—and a Door.....	Com	340	— 25
The Iron Man.....	D	1845	Apl. 1
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Daniel.....	D	2016	Mar. 16
Jerry's Ma-in-law.....	C	2046	— 16
Whimsical Threads of Destiny.....	D	2046	— 23
The Cure.....	D	1026	— 26
The Swan Girl.....	D	1017	— 26
The Golden Pathway.....	D	2116	— 30
Sacrifice.....	D	1023	— 30
A Game of Cards.....	D	1013	Apl. 2
Love's Sunset.....	D	2054	— 6
Beauty Unadorned.....	C	1045	— 9
The Blue Rose.....	D	2077	— 13
Any Port in a Storm.....	C	1017	— 16
Misadventures of a Mighty Monarch.....	C	994	— 20
The Street Singers.....	C.D	2047	— 23

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No. 387. Vol. xxii.

MARCH 12, 1914.

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MARCH 19, 1914

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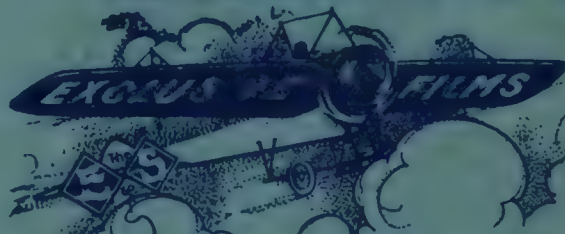
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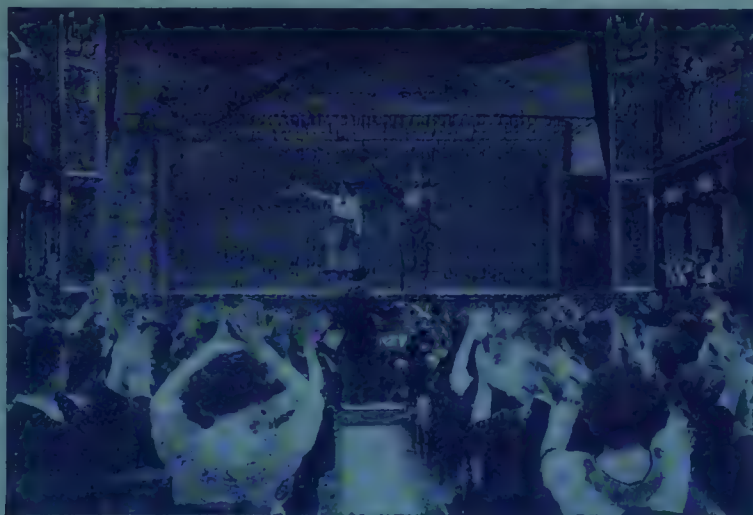
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The Bioscope

85, Shaftesbury Avenue, London, W.

No. 388. Vol. xxiii.

MARCH 19, 1914.

NOTICES.

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THE STAGE AND THE CINEMA.

The settlement of the action brought by Messrs. Cecil Raleigh and Henry Hamilton against the Kinematograph Trading Company, Limited, whereby the defendants consented to a perpetual injunction restraining them from using the title "Sealed Orders" for their film, which, by the way, has been rechristened "Orders Under Seal," will be received with general satisfaction. Admittedly, the Kinematograph Trading Company acted in good faith, and were sincere in their belief that "Sealed Orders" was the most suitable title for their film; yet it cannot be denied that had their claim to the title been substantiated, confusion would have been caused through a general impression that the film was a cinematograph version of the Drury Lane drama. What is more, there is little doubt that it would have engendered a feeling of bitterness on the part of dramatic authors against the cinema, much to be deprecated.

Unfortunately, many people in both professions are under the impression that the cinema is a rival to the theatre; that it is challenging the latter in the affections of the public. The sooner that impression is dispelled the better for both. Strictly speaking, the art of the stage and that of the cinema are quite distinct, and both are developing—if we may use the word in connection with the theatre on clearly defined lines. Yet, paradoxical though it may seem at first

glance, the interests of the cinema are closely allied to those of the stage; each is dependent somewhat on the other. The stage is the mother of the cinema; and while the development of the latter is on different lines, in general principles it is closely akin.

In its turn the stage has cause to regard the cinema with no unfriendly eye. Members of the profession have found that acting for the camera is no mean achievement; and in some cases it has imparted to their work a distinction and power which the stage, with all its dignity, has failed to do.

It should be the endeavour of those who have the best interests of the stage and the cinema at heart to promote good feeling between each, and therefore we welcome the conference of theatrical managers and representatives of the three Trade associations which, as we state elsewhere, is being arranged by the Society of Authors. It will at least clear the air and put matters on a more friendly basis. We have no desire to see the English stage following the example of the German theatrical managers, who have insisted on artistes signing a contract prohibiting them from appearing in any cinematograph production. Such a course must be avoided, and the conference will earn the thanks of all if it can more fully develop good feeling and fellowship between the stage and the cinema.

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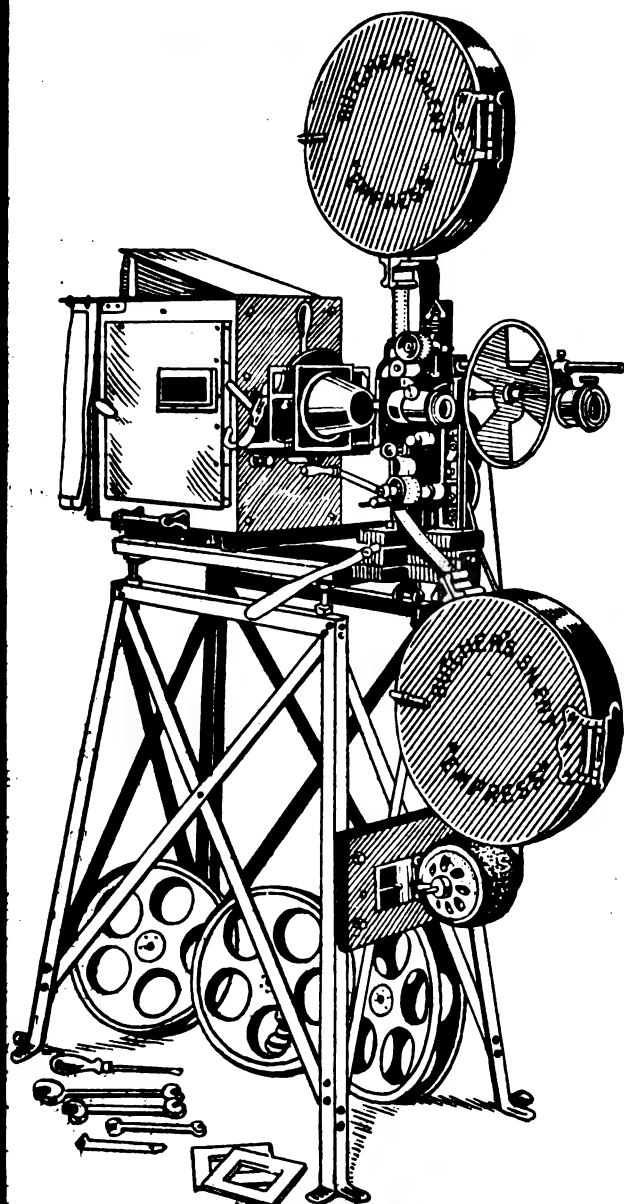
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TRADE TOPICS.

It was a remarkable gathering which assembled at the Café Monico, on Tuesday evening, to do honour to Mr. J. D. Walker, on his retirement from the Walturdaw Company, Limited, the occasion being a farewell dinner, given by the staff. Some 120 guests sat down, under the chairmanship of Mr. H. A. Browne, who had Mr. and Mrs. Walker on his right and Mrs. Browne and Mr. W. G. Barker on his left. After an excellent repast, and the honouring of the loyal toast, proposed by the Chairman, Mr. J. A. Oakley proposed the toast of the evening, "Our Guest." He spoke in warmest possible terms of Mr. Walker, both as a man and a master, and on behalf of his colleagues he presented Mr. Walker with an illuminated address, signed by every member of the Walturdaw staff. The Chairman also associated himself with the toast, pointing out the loss he, personally, would feel in the break of a long association, and, on behalf of the board, handed Mr. Walker a cheque. Other toasts were: "The Directors," proposed by Mr. L. Hulbert, responded to by Mr. Browne; "Our Visitors," proposed by Mr. V. Pintoleite, responded to by Mr. H. Hibbert; "Past Staff of the Walturdaw Company," proposed by Mr. E. G. Turner, responded to by Mr. G. Palmer; "The Ladies," proposed by Mr. W. G. Barker, responded to by Mrs. Walker; "The Press," proposed by Mr. W. H. Robbins; and "The Chairman," proposed by Mr. Don, to which Mr. and Mrs. Browne suitably responded. Telegrams were received from Messrs. A. Challis, P. Renton, and Charles Harper, regretting their inability to be present.

An excellent musical programme was contributed by Miss W. M. Turner, Miss Vera Lynn, Miss F. C. Garrad, Miss Weaver, Miss M. Popham, and Messrs. J. E. Oakley, Sydney Baber, L. Brittain, C. Wheatman, H. Fitch, H. Quinton, and C. Baker, while Mr. L. Hulbert presided at the piano. The singing of "Auld Lang Syne" brought a most enjoyable evening to a close.

Mr. Roy Aitkin, who returned to London from New York by the *Lusitania*, on Monday, after a visit to the United States which has lasted for five months, informs us that he found business in a highly satisfactory state, both generally and as regards the companies in which he is specially interested. The Mutual business is increasing to such an extent that it has been found necessary to build new studios in various parts of the country, two having been erected in New York in the last six months.

The Majestic and Reliance companies are all in California at present, and the services of Mr. D. W. Griffiths have been secured for future productions. Mr. Griffiths, who was for some time with the Biograph Company, was responsible for the production of "The Massacre," "The Battle of Elderbush Gulch," "Judith of Bethulia," and many more of the finest of the A.B. works, and his first great film for the Majestic, an adaptation of "The Escape," by Paul Armstrong, will, in Mr. Aitkin's opinion, give him full scope for repeating his former triumphs.

Mr. Aitkin finds that the long feature films of five to seven reels are most favourably received in the States, and in New York, at present, there are at least seven legitimate theatres now devoting themselves exclusively to pictures, and dealing specially with long films. Mr. Aitkin's firm has completed arrangements with Messrs. Schubert and other managers to book several of their big features throughout the northern states.

Though Mr. Aitkin has not had much opportunity of ascertaining the state of the market at home, he is pleased to find that the different brands handled by the Western Import Company are selling better in this country by 50 per cent. than they ever have done.

Our local representative informs us that Captain Kettle Films, Limited, the new producing concern, incepted by Hibberts Pictures, Limited, and Mr. C. J. Cutcliffe Hyne, the famous author of the "Captain Kettle" stories, have gained a firm establishment now at Bradford, where a studio has been equipped and the work of production is proceeding. The primary object of the company, of course, is the production of film versions of the adventures of the indomitable captain, under the personal supervision of Mr. Hyne. Arrangements are rapidly being completed for the departure of a company and operators to the Algerian coast, where many of the incidents are to be re-enacted. In the meantime, other smaller films, dealing with various types of subjects, are being produced in the studio, and on the hills and moors surrounding the city. In the course of the performance of one such scene last Saturday, an unfortunate accident happened, as a result of which Mr. Edouard Durant lies in the Bingley Cottage Hospital with a fractured ankle, after a remarkable escape from far more serious injury. The scene was one in which a convict is escaping from the guard in a quarry. A big quarry on the moors at Morton had been

chosen, and Mr. Durant had to attempt the "escape" by hanging on to the chain of a crane which was lifting a big block of stone, and to make a swinging jump from the end of the raised chain to a point of safety. He ought to have swung practically from one side of the quarry to the other, but the crane was working too steadily to give the proper swing, and Mr. Durant fell to the bottom of the quarry, a distance of over 30 ft. He was rendered unconscious, but, fortunately, a local doctor was able to render assistance until the removal of the injured man to the hospital.

Mr. Roland Hibbert and Mr. Alfred Lord are very actively engaged in the control of these productions.

Quite one of the most interesting visits we have paid of recent times was that on the occasion of the inauguration of a special exhibition of fittings and appliances organised in their London showrooms, and now being run by the British Westinghouse Company, Limited. The primary idea, that of a practical illustration of the company's resources with regard to the fitting, complete, of the cinema or picture-variety theatre, was really admirably carried out, both from a practical and an artistic point of view.

On entering the showroom a favourable impression was created by an admirable scheme of lighting, well calculated to display the beauties of a range of electrical fittings, ranging from the old style electrolier to the very latest types of indirect and semi-indirect systems. With a true engineering acumen, the whole had been placed in circuit with a cleverly designed dimmer, and we were treated to an illustration of a well balanced and gradual disappearance of the brilliant display as in the most up-to-date methods of theatre illumination.

A further illustration of the recognition of the possibilities of the business was furnished by the very wonderful pulsytetic system of indicators for the programme board, and illuminated numeral indicator and clock for use at the side of the screen or proscenium. The various outside attractions, such as the mercury vapour lamp, the kaleidoscope, and the new half-watt Auriga lamps, really compelled one to think and to wonder as to when the possibilities of the industry would be exhausted. We regret that owing to pressure on our space we are unable to, in this issue, give a full description, but hope to do so later, and meanwhile assure our readers that the show at Wardour Street is really excellent, and reflects great credit upon Mr. J. Montague Woolnough, who organised it in connection with the fine catalogue mentioned in our last issue.

The date upon which this exhibition will end will be March 27th, not upon the 23rd, as first stated. This step has been found necessary in view of the large number of visitors who have attended during the initial days of the show.

Mr. Harry Dean, late manager of the hire department of the Williamson Kinematograph Company, Limited, has been appointed general manager of the Capitol Film Company, the appointment dating from Monday last. Mr. Dean was associated with the Williamson Kine Company for over ten years, and previous to taking up his new post was the recipient of a very handsomely fitted dressing case from the staff, and a gold mounted cigarette case from Mr. James Williamson.

It has always been an objection to the long film, especially where continuous shows are concerned, that members of the audience who arrive after the commencement are compelled to pick up the story of the play by guessing at the scenes they have missed. The value of a story is thus often spoiled, and sometimes its significance is lost altogether. In view of these facts, we were extremely interested to hear, during a chat the other day with Mr. Sydney Baber, a solution of this frequently discussed problem arrived at by him. Commencing with their latest picture, "An American Citizen," the Famous Players Film Company intend to make the experiment of prefixing to the second reel of the film a short synopsis of the action which has taken place in the first reel, and to the third reel a synopsis of the action in the first and second reels. Thus, just as "new readers" of a newspaper serial can pick up the sense of what has been told at length in earlier instalments from the synopsis prefixed to each subsequent chapter, so will late comers at a picture theatre be able to pick up the sense of a film from the synopsis attached to the second and third reels without waiting, in mystified annoyance, for the recommencement of the whole picture. We congratulate Mr. Baber and the Famous Players Company on having devised for this disturbing problem a remedy which is as simple in theory as it is likely to be efficacious in practice.

On Sunday evening last we visited that beautifully appointed and admirably managed theatre, the Shaftesbury Pavilion, Shaftesbury Avenue, to hear Mr. Nix Webber recite Frank Desprez's well-known poem, "Lasca," to the film of the same name. Mr. Webber times his words with wonderful skill to synchronise with the action on the screen, the dramatic significance of which gains immensely by this combination of poetry with pictures. Mr. Webber is a remarkably fine elocutionist, and his performance on Sunday drew hearty rounds of applause from the crowded audience of picture-

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SPECIAL

THE FILM OF THE SEASON. of Ambition

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SEE the two big fights, in one of which Bessie Eyton floors two men with a chair—no gentle knocks, but real hard fighting.

There are plenty of other incidents that all go to make the film such a corker.

SCOPE CO.,

- Sole Agent,

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lovers, who, as everyone knows, are not accustomed in the ordinary way to give any pronounced audible sign of their appreciation. As an item in the programme which is novel and yet quite in keeping with the general character of the entertainment, Mr. Webber's recitations should become extremely popular. It is interesting to note, by the way, that Mr. Webber includes in his repertory of "Picture Recitals," no less than sixteen different visualised poems, some of which have not yet been released.

Still another Napoleonic contract is announced by the Famous Players Film Company, who inform us that they have secured the world's rights for the filming of all plays owned by Charles Frohman. Charles Frohman, whose name has been identified with some of the greatest successes in this country, is the lessee of the Duke of York's Theatre, St. Martin's Lane, and of the Globe Theatre, Shaftesbury Avenue. He is a brother of Daniel Frohman, the American producer of the Famous Players Film Company. This announcement may be regarded as covering one of the biggest deals of the kind yet known to the public.

The Edison Company has still another series of dramatic feature films in "The Chronicles of Cleek," twelve detective films from stories by Thomas W. Hanshaw, in which Mr. Benjamin F. Wilson, the well-known Edison leading man, will play the principal part. The first of these, which we hope to refer to again next week, is due for release on May 7th, and the succeeding ones on the first Thursday of each following month. Detective films are always wanted, and this series should form an excellent contrast to the "Andy" and "Wood B. Wedd" comedies.

We understand the Authors' Society is taking the very welcome step of arranging a joint conference of the Theatrical Managers' Association, the West-end Managers' Association, the Touring Managers' Association, and the three associations representing the cinematograph industry, to discuss a variety of matters affecting their general welfare.

The London Film Company, Limited, are giving a Trade show of their latest production, "She Stoops to Conquer," at the West-end Cinema, Coventry Street, W., on a date which will be announced in our advertisement columns next week.

We have pleasure in acting upon the hint of a local correspondent, and thereby giving some little publicity to a somewhat unusual presentation which should form a valuable testimonial to Brockliss Cine-machinery, Limited, in connection with a recent complete installation.

So pleased, says our informant, was Mr. De la Cour, of the new Cinema, Lordship Lane, East Dulwich, with the efficient manner in which the work had been carried out, that he presented to Mr. Edward Ernest Facey, of the Brockliss Company, an 18-ct. gold watch, and Mr. Thearle, the firm's traveller, with a handsome silver cigarette case. The installation was complete with seating and draperies, also model A projectors and accessories, etc.

Messrs. Brockliss, Limited, are gaining a big reputation for the complete equipment of theatres and for their projectors, one of which, a model A, has, by the way, just recently been installed in one of our leading variety houses, the Palace Theatre, London.

Mr. and Mrs. "Tommy" Power (of Powers Feature Film Company, Limited), together with their son, Gordon, leave London for Dublin, on Saturday next, as the guests of Alderman James, the High Sheriff of Dublin, on a visit to the "old country" of a few weeks' duration. In the meantime business will continue at the head office, which will be in close touch with Mr. Power.

News of a recent Trade change comes to hand in the announcement that Mr. G. W. Fenny has resigned his position with the London offices of B.B. Pictures, Limited, in order to take over the management of the Award Film Service, in Edward Street. Mr. Fenny will be pleased to welcome friends in the business, and hopes to give to clients of the Albany Ward house all the attention which has been his aim during his past experience.

The United States Circuit Court of Appeal has upheld the judgment of the Lower Court, holding that the late Rev. H. B. Goodwin was the inventor of Kodak films, and therefore he, or his heirs, are entitled to royalties on the "basic patent for photographic films." The appellant in the case was the Eastman Kodak Company, and the respondents were the heirs of Mr. Goodwin.

Another "score" for the house of Eclair comes over the 'phone as we write, and with it the news that they are among the very few firms selected to be present at the Football Final, at the Crystal Palace. As only four firms are permitted to secure "pictures" of the famous event, the honour conferred upon the Eclair Company will be self-evident. We are further informed that orders are already being received for this important topical, these being executed strictly in rotation.

A house packed to overflowing witnessed a special performance on Tuesday last, at the Palladium, Stratford E., in aid of the sufferers

by the London building trade strike, the effort being confined to the labourers, who, of course, are usually the greatest sufferers. In addition to the ordinary programme the Irish drama, "Shamus O'Brien" was presented with great success. Mr. M. Hatter, late of the New Bio Company, is the manager of the theatre, and was highly pleased with the result of the effort.

Mr. George R. Sims has, we understand, very successfully produced, under his personal direction, his popular melodrama, "The Lights o' London." The film, which is in three parts, should prove a big draw, particularly as the drama is to be revived in the near future on the legitimate stage. Inquiries are invited for foreign, colonial and territorial rights by the Magnet Film Company, Limited, 9, St. Martin's Court, London, W.C., who control the sole and exclusive rights, and who will be shortly announcing a Trade show.

The Cosmopolitan Film Company, Limited, have secured the sole agency for the Daring Films, featuring Mr. Harry Lorraine as Detective Daring. Some great releases are promised. The same company are also releasing a new series of comedies with Martin Ems, a new comedian, in the principal rôle. The plays are pronounced as really brilliant and first class subjects are expected.

The Davison Film Sales Agency gave a Trade show of "The Fighting Blood of 1809" at the Electric Pavilion, Shaftesbury Avenue, yesterday (Wednesday) afternoon. The film is a magnificent production, and we hope to review it in detail in our next issue. It is interesting to note, by the way, that Messrs. Davison have secured from Messrs. Plaissetty et Cie, of Paris, the English rights of "The Carrier Pigeon," or "The Second Adventure of Detective Dashiwood" being a sequel to "No Quarter," a film which enjoyed considerable success in this country.

We learn that the Censor has refused to license the cinematographic version of Mr. Laurence Cowen's play, "The World, the Flesh, and the Devil." It appears that objection is taken to one scene. It may be remembered that the play is one which has been staged in London and in the provinces for the past five years.

Messrs. Guilbert call our attention to an error in their advertisement in our last week's issue, the price of the large size "Diamant" Guil Pastil being given as 3s. 3d. This should have been 3s.

Among recent happenings we are pleased to hear that a popular personality is at present on tour in our country, and making a friendly call upon most of the proprietors and resident managers in the various counties. The gentle-

man in question is Mr. J. Frank Brockliss, and we are sure he will make a host of pleasant acquaintances in the course of his little trip.

When will we witness the end of the usages of the ubiquitous film? The latest application of cinematography is that of Dr. Marage, who has given the result of his experiments before the Academy of Sciences, in Paris. The Doctor claims to have discovered a really effective means, thereby, of curing the ailment of stammering, and produced upon the screen striking proofs of the efficacy of his methods. It is stated that a "course by film" has proved very successful in many cases.

Another instance of the enterprise of our north country friends comes to hand in a recent action of Mr. Joseph Sanderson, of the Corn Exchange, in the Ducal town of Alnwick. This Northumbrian showman had booked "Sixty Years a Queen," and in addition to parties from the Duke's and Duchess' Schools, etc., entertained other bodies during the run of the film. On the Wednesday evening he actually arranged with the North Eastern Railway Company to run a special late train from and to the seaside resort of Alnmouth, and was well rewarded for his enterprise. It is hoped, so say the "locals," that the railway company may be induced to consider a frequent repetition of the experiment. Those who know this "stern and wild" district in the winter will readily perceive what a boon Mr. Sanderson's plan would be to the picture lovers of the famous golfing resort.

It is with very sincere regret that we hear of the great loss sustained by Mr. R. E. Watson, the advertisement manager of our contemporary, the *Kinematograph Weekly*, in the death of his wife. We offer Mr. Watson our very deep sympathy.

"How to Become an Alpinist," by Frederick Burlingham. T. Werner Laurie, Limited. 6s. net.—In a series of colloquially phrased chapters, illustrated by a series of magnificent photographs, Mr. Burlingham, the cinematographer-mountaineer, who filmed the Matterhorn, Mont Blanc, and Vesuvius in eruption, for the B. and C. Company, sets forth the secrets of becoming a compleat alpinist. Practical hints are largely interspersed with personal examples from the author's own reminiscences, and, although the book cannot perhaps be regarded as the last word on the subject, it, nevertheless, makes a very readable volume, which should be enjoyed by amateur mountaineers. The chapter entitled "Hints on Alpine Photography" should be useful to those who have it in mind to emulate Mr. Burlingham's exploits. Detailed accounts are given of difficult ascents achieved in the cause of cinematography.



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has been
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Company.

The "Moving Picture World," says:

Any one desiring to linger on the more cheerful incidents of life away from the fatigue and anguish that beset and burden most travellers on life's highway, will find in this simple tale of "love and living happy ever after" a keen delight and a warmth of cheer and pleasure. The settings have been selected with the utmost care, the costumes lend a quaint atmosphere, and the dramatisation is rendered in a perfectly charming manner, with Sydney Ayres playing lead as Caleb Plummer, supported by Vivian Rich as Dot, Jack Richardson as old Tackleton, and others of the Johnston Company in familiar parts. The atmosphere is decidedly English, and the titles are of the old English style which add a novelty touch to the production. The photographic quality is par excellence, and a credit to the American.

The "New York Morning Telegraph," says:

The presentation of Dickens's world-famous story represents an important achievement in the making of literary masterpieces into photoplays. It is only necessary to say that the story is condensed into two reels to emphasise the way in which the interest is sustained throughout.

There is a large and very capable cast, which includes Sydney Ayres, Jack Richardson, Harry Von Meter, Harris L. Forbes, Charles Morrison, Julius Frakenburg, William Tedmarsh, Vivian Rich, Caroline Cooke, Louise Lester, Charlotte Burton, Edith Borella, Anna English and Violet Neitz. "The Cricket on the Hearth" is so familiar a tale to every one that a synopsis of it is unnecessary. Suffice it to say that the film is a success in every way.

ALL PRINTS ARE ON EASTMAN STOCK.

The American Co. (London), Limited

Sole Agents for the American Film Manufg. Co., Chicago,

Telephone—Regent 4581.

Telegraphic Address—Amfco, London.

193, Wardour Street, London, W.

NEW YORK PUBLIC LIBRARY

Fooling Uncle.

A Good Comedy from the "Beauty" Players.

"Fooling Uncle" is the third subject that will be released by the American under the brand of "Beauty" Film.

From all who delight in clean, snappy comedy of the society comedy-drama type, there will be a warm welcome for Miss Margarita Fischer, Harry Pollard and Fred Gamble in "Fooling Uncle."

It was really a delightful task to view this film. Miss Fischer is a vivacious, charming comedienne, who never resorts to slapstick to gain her ends. True, sometimes the action treads closely on the threshold of farce, but it never gets quite there. There is always the refinement of method that escapes the vulgar in carrying a point. We laugh and enjoy it because the intelligence of the method appeals to

our own intelligence and not to the risibilities that are excited by something in the nature of a practical joke. Instead of using the proverbial slapstick, Miss Fischer and Messrs. Pollard and Gamble carry fairy wands and slap out imagination in such delicate, merry fashion that we are forced to laugh in Aeolian harp fashion and not like the crash of an organ. The release is set for April 13th, and the length is 940 ft.

For myself, I hope that these "Beauty" Films will have a wide appeal. There may be picture theatre goers who like their fun administered in more strenuous fashion; but I believe there are a great many more who will acclaim the "Beauty" Film type. The photography is most praiseworthy, and the title, subtitles and the close are conceived with nice artistry. (Reviewed by J. S. McQuade).

ALL PRINTS ARE ON EASTMAN STOCK.



Beauty Films.



The Professor's Awakening.

How a man's absorption in his work renders him blind to the realities of life, and how a calamity opens his eyes and teaches him that there are things of more worth than musty toms and empty honors, is told herein.

If one loves to see the rolling waves at the seashore and the breakers on the cliffs all beautifully blended together in a dramatic production, no better opportunity can be afforded than this "Beauty" subject. It is a gripping little love story and will be sure to please.

Featuring MARGARITA FISCHER.

SPLENDID QUAD-CROWN POSTERS.

Release date, May 11th. App. length, 991 ft. Code Word: RIGRIDAMMO.

ALL PRINTS ARE ON EASTMAN STOCK.

The American Co. (London), Ltd.

Sole Agents for the American Film Manufg. Co., Chicago.

Telephone—Regent 4581.

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Absolutely the
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Film ever
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Rights of this
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'Grams—"RENTWELITE,"
LONDON.

THE WALTURDAW COMPANY.

Mr. E. G. Turner, the General Manager, Reviews the Past, the Present, and the Future.

Many of us may be able to recall six, or even eight, years ago, when we were first familiarising ourselves to pronounce "cinematography" correctly, but they were only a select few who understood the significance of the word as far back as eighteen years, at which time Mr. E. G. Turner and Mr. J. D. Walker were providing shows up and down the country.

"I first met Mr. Walker early in 1896," Mr. Turner told a BIOSCOPE representative the other evening, "through the introduction of a mutual friend, when he (Mr. Walker) was interested in the phonograph trade. I certainly didn't know that fact at the time, but when I tell you Mr. Walker succeeded in selling me a phonograph at our first interview, you will have no difficulty in tracing the business instinct—at any rate, I am glad to say, we have been close friends and colleagues ever since, and it is a matter of great regret to me and to the directors of the Walturdaw Company that we are parting now. However, the pleasant fact remains that our relations throughout these many years have been characterised by great friendship on every side, and we all unite to-day (as testified by the remarkable gathering the other evening) in wishing him every success."

"Yes, I think Mr. Walker and myself may claim to be pioneers in one or two respects. To start with, we were the first people to make and use the operating box—the one in use to-day under the London County Council regulations was modelled on our travelling box of many years ago. Then, too, in conjunction with Mr. Holmes, of Church Road, Islington, we were the first to use the fireproof spool boxes, and, moreover, Mr. Walker and myself initiated the present hiring system, which created such a *furor* at the time that the manufacturers declined at first to supply us. Mr. Charles Pathé and some of the leading people in the business in America came over specially to interview us as to how we ran the hire business."

"How much did you charge?"

"£2 10s. per 1,000 ft. It didn't matter how old the films were so long as they were in good condition and hadn't been shown in the town before."

"Did the system pay?"

"Very well indeed. More care was exercised in handling the films in those days—that was towards the end of 1896. They came back in better condition than they do now."

"Have you introduced anything else, Mr. Turner?"

"Yes; ours was the first house to attack the automatic shutter. I called in Mr. Wrench and suggested the idea to him, the result being that within a week we had a machine which, when motionless, automatically let down the shutter between the light and the film which, as you know, has been extensively copied to-day."

"Walturdaws' also initiated the 'exclusive' film some four years ago, and are responsible for the present system of 'territorial' rights so much in vogue now. This latest venture, the 'exclusive' programme, has been attended with very considerable success, but perhaps the best stroke of business we ever did was securing the sole agency of the Power machine. In less than four years the firm has sold over 2,000, and it is the only machine to invade the Continent."

"What about the conditions to-day?"

"Mechanically, they are as complete as they can be until we get that safety (?) film for which we have all been

working so long, but we certainly want new ideas from our plot-writers and producers."

"And what of to-morrow?"

"The Trade itself is perfectly healthy, but undoubtedly, in my opinion, there are two serious factors which threaten many changes in the near future. One is over-capitalisation, and the other unhealthy and unregulated competition, either of which, or both, might precipitate a crisis at any moment. If, by any chance, such a state of affairs should arise, it will mean the survival of the fittest. As you know, Walturdaws' have always been in the front rank in the past, and you can take it from me they intend to keep that place in the future. Let me assure you that all old and new friends may reckon upon a hearty welcome whenever they call at 46, Gerrard Street."



**THE PHOTOPLAY REVIEW & ESSANAY GUIDE**

Should be among the files of every theatre. It contains valuable information for exhibitors about everything **ESSANAY**—release dates, synopses, lengths, advertising material issued, reading articles for republication in local papers, programme fillers, etc.

POST FREE TO THEATRE ADDRESS.

H. A. SPOOR.

ESSANAY

KEEP AN EYE ON ESSANAY'S NEW SERIES

IN TWO
PARTS.

An Unique Drama of Love,
Jealousy and Ambition—
A Worthy Feature.

THE

A Two-Reel attraction, featuring FRANCIS X BUSHMAN and RUTH STONEHOUSE, an ambitious mother intercepts a note from the girl her son loved. An estrangement results and she tries to make a match between her son and another girl.

SAMPLE ON VIEW from MARCH 23rd.

RELEASED THURSDAY MAY 14th.

MORE WORTHY FEATURES

from the house that has released a line of two-reel attractions which have proven to be a veritable gold mine to both exhibitors and renters the past nine months.

NOVEL, POWERFUL, INGENIOUS AND INTERESTING.

THE CAST OF THE DIE.

An admirable feature dramatic attraction from Essanay's California Studios. Predestined to be a lasting success. From first to last it is a succession of gripping and interest-holding situations and rapidly changing silent scenes that will impress any audience.

Released Thursday, April 9th.

12, 6 and 2-sheet Posters.

About 1,988 ft.

REMEMBER ESSANAY'S "IN CONVICT GARB"? 'TIS EQUALLY AS STRONG.

THROUGH THE STORM.

If your audiences care for dramas that are exciting, book this one, a drama of railroad life replete in gripping features.

Released Thursday, April 16th.

12, 6 and 2-sheet Posters.

About 1,971 ft.

UNIQUE TO A DEGREE THAT WILL FASCINATE.

THE GIRL AT THE CURTAIN.

A Novel Comedy Drama, slow and stolid, yet shrewdly humorous. A girl is married—she does not see her husband. They meet later, but do know they are wed. The rest is too good to tell.

Released Thursday, April 23rd.

12, 6 and 2-sheet Posters.

About 1,552 ft.

FULL OF PROGRESSIVE ACTION—A COMPLETE SUCCESS.

THE GRIP OF CIRCUMSTANCE.

There are many thrilling incidents related in this drama that hold the interest of the observer, and there is an air of mystery around the whole story that will keep you on edge during the entire projection.

Released Thursday, April 30th.

12, 6 and 2-sheet Posters.

About 1,985 ft.

YES, IT'S A SNAKEVILLE COMEDY. POSITIVELY ONE LONG RIOT OF FUN.

SOPHIE PICKS A DEAD ONE.

Two Reels of Fun.

One of the best of Rustic Farces.
along with regularity, and are not forced.

The comedy holds all the way.
The picture is a hit.

The laughs come

Released Thursday, May 7th.

12, 6 and 2-sheet Posters.

About 1,993 ft.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

Telephone—Regent 1829.

Telegrams—Essafilm, Telew, London.

FILM MFG. Co.,**148, Charing Cross Road,
London, W.C.****"SNAKEVILLE" COMEDIES—GREAT!**

OTHER GIRL.

The Scenes in the Salvation Army Head-quarters are very touching. The Photography is smooth and pleasing. It's a fine story of an interrupted love affair with a happy ending.

APPROX. LENGTH 1,984 ft.

12, 6 and 2-Sheet Posters.

NEW SAMPLES SHOWING IN ESSANAY'S THEATRE, LONDON, MARCH 23rd—26th.

"SPEAK NO EVIL."
April 27th.**HEAR NO EVIL.****"SEE NO EVIL."**
Coming.

In addition to presenting an interesting story this attraction drives home a much needed moral which is conveyed in the title.

Released Monday, May 11th.

About 992 ft.

AN EXCITING COMEDY DRAMA.
ITALIAN LOVE.

Capably acted by the Essanay Western Players.

Released Monday, May 11th.

About 993 ft.

A FARCE THAT WILL MAKE THEM LAUGH.

ONE-TO-THREE.

One dress suit to three impecunious "Johnnies."

Released Monday, May 11th.

About 995 ft.

WORLD'S GREATEST ADVENTURE SERIES.

**BRONCHO BILLY AND THE
RED MEN.**

A GLASGOW EPIGRAM—

"When all others fail, show a Broncho Billy."

Another of Broncho Billy exploits is shown by G. M. Anderson in this film, in which Lee Willard plays the role of the Red Man and Harry Todd that of the treacherous doctor

Released Thursday, May 14th.

About 993 ft.

IF ESSANAY IS DOING ANYTHING FOR YOU, DO YOU KNOW IT.

THE PICK OF ESSANAY OFFERINGS.

THE HILLS OF PEACE	Western Drama ...	992 ft.	Monday, April 6th.
A SNAKEVILLE COURTSHIP	Snakeville Comedy ...	996 ft.	Monday, April 6th.
WHEN LOVE IS YOUNG	Comedy Drama ...	812 ft.	Monday, April 6th.
ASCENDING SUGAR LOAF MOUNT	Interest ...	189 ft.	Monday, April 6th.
THE CAST OF THE DIE	Drama ...	1,988 ft.	Thursday, April 9th.
HEARTS AND FLOWERS	Drama ...	987 ft.	Thursday, April 9th.
AT AN OLD MAID'S CALL	Comedy ...	768 ft.	Thursday, April 9th.
THE HAND THAT ROCKS THE CRADLE	Drama ...	992 ft.	Monday, April 13th.
SNAKEVILLE'S NEW DOCTOR	Snakeville Comedy ...	996 ft.	Monday, April 13th.
THROUGH THE STORM	Drama ...	1,971 ft.	Thursday, April 16th.
WHAT CAME TO BAR Q.	Snakeville Comedy ...	994 ft.	Thursday, April 16th.
NEARLY MARRIED	Comedy ...	996 ft.	Thursday, April 16th.
THE CONQUEROR	Drama ...	994 ft.	Monday, April 20th.
MANDOLIN MANDELL	Comedy ...	997 ft.	Monday, April 20th.
THE GIRL AT THE CURTAIN	Comedy Drama ...	1,552 ft.	Thursday, April 23rd.
BRONCHO BILLY AND THE BAD MAN	Western Drama ...	996 ft.	Thursday, April 23rd.

ALL ESSANAY PHOTOPLAYS ARE PRINTED ON EASTMAN STOCK.

A CHAT WITH MR. G. ANDERSON.

Mr. G. Anderson, managing director of Anderson, Vay, Hubert and Blumberg, Limited, and of the Pasquali Film Company (England), Limited, is a keen observer and a witty commentator upon passing events, who knows how to wrap much shrewd wisdom in a covering of pleasant humour, besides being a man of indomitable energy and enterprise. Consequently, we are always glad to find ourselves seated opposite him for a chat in his comfortable private office.

Calling at Rupert Street last week, we had the pleasure of welcoming him home from the Continent, whence he had just arrived.

"Good time! indeed," he replied, with mock indignation to our inquiries. "It was a business journey, I can assure you. Very much a business journey." And he smiled the smile of one who has achieved with complete success those things which he set out to accomplish.

"I have been in Italy, France and Germany, and I have secured some wonderful stuff — veritably the cream of the market. I have obtained the services of Alfred Lind, the famous producer who was responsible for 'The Four Dare Devils,' among many other successes, and he is now engaged by Anderson, Vay, Hubert, and Blumberg, Limited, at our Milan studios, where he is working upon some extremely sensational, and at the same time, highly artistic, productions. In Paris I was fortunate enough to secure the output of Les Grands Films Populaires, the first of which series is a very strong drama, dealing with the audacious machinations of a notorious mesmerist.

Mack Sennett, managing director of the Keystone Film Company, will, in future, we are informed by the Western Import Company, Limited, play leads in all the films he directs with Miss Mabel Normand as leading lady. It was Mr. Sennett who invented the distinctive

"I have also secured the agencies for various other makes of films, but among the greatest acquisitions I consider the new series of Harry Piel films, in which the celebrated German actor, Herr Trautmann, will appear. Mr. Piel is, of course, well known as the producer of the Detective Hayes films, but his new series surpasses by far everything he has previously done." And Mr. Anderson went on to tell us a very interesting story of the dynamiting



of a huge factory with two big smoke stacks. This factory, whose destruction Mr. Anderson witnessed personally, was purchased and blown to pieces to provide a spectacular scene in the next of the Harry Piel films. One and a half hundredweights of dynamite were used, and the whole constabulary of the district—not to mention the inhabitants—were there to keep the field clear. Most of the windows in the neighbouring village were broken, and the same evening shoals of letters arrived, containing demands for compensation.

"I have also secured," continued Mr. Anderson, "the cinematograph rights for 'Charley's Aunt,' Penley's famous play, the film version of which will shortly be put on the market. It will be in three reels. The series of films, of which 'The Black Triangle' (now being handled as an 'exclusive' by the Central Feature Film Company) was the first production, is another of my acquisitions.

"Yes, I found British competition on the Continent enormous. No less than four well-known London film men were engaged on an active search for good productions at the same time as myself. But I really don't think I have come off worst. Do you?

Keystone farce, and who has directed the successful plays produced by the No. 1 company. In the early days of the company he made a series of highly successful appearances in similar rôles to those he is once more assuming.

Original from

NEW YORK PUBLIC LIBRARY

ITEMS OF INTEREST.

BOGNOR DOINGS.

The past week has again been a busy one at the Bognor Pier. The premier picture was "When the Earth Trembled." The attendances were good at all shows.

"THE FINAL."

The Barker Motion Photography Company, Limited, inform us that they have received special permission to take pictures of the Cup-tie final at the Crystal Palace on Saturday, April 25th.

NEW RULES FOR CAMBRIDGE.

At the Cambridge Borough Police Court several cinematograph licences were renewed, the Mayor stating that the magistrates had formed fresh regulations. The licences for this year would be subject to those rules.

MORE FOR DAVISON'S.

Another acquisition by the firm of Davison's Film Sales Agency is stated to be that of the agency for "Fitz" films, the first of the series being a bustling comedy entitled "The Whirlwind Kids." A big "B. and C." is also promised, based upon the recent Balkan War, and called "The Crossed Flags."

A NEW "PROTEA."

"Protea I." has been such a decided success that the Eclair Film Company, Limited, has long had in active preparation "Protea II," which is, so 'tis said, to eclipse all the wonderful doings and darings of the former series. Mr. Ratisbonne, of Eclair House, informs us that this second film may be expected in early May.

ROYALTY VISIT PROVINCIAL THEATRE.

The Prince and Princess Arthur of Connaught have kindly consented to give their patronage and presence at a special performance on Monday, March 30th, at the Victoria Hall, York, to witness "The Army Film," which is also to receive special military attention in this famous garrison and training centre.

A PLEASING LITTLE GIFT.

We note the fact that the Globe Film Company, Limited, are sending out, as an advertisement for a new "feature" a number of handy pocket propelling pencils, which should prove very useful to their recipients. The feature, "Secret of the Sea," is reported to be booking in an extremely successful manner.

"TESS" IN THE NORTH.

We hear that this fine exclusive, from Mr. Thomas Hardy's novel, is having a splendid run in the Northern counties. The report is "crowded houses wherever shown," and recently running to extra big houses at the Gaiety Theatre, Newcastle-on-Tyne. We understand the bookings extend to several weeks' continuous running when a number of copies are in circulation. The picture is controlled by the Monopol Film Company from their Newcastle-on-Tyne offices, under the management of Mr. Alexander Walker; also, of course, from their head offices in London.

A PETERBOROUGH PAR.

Peterborough picture lovers were treated to very good programmes last week, both at the Broadway Kinema and the Theatre Royal Cinema. At the former the two chief films were "The Battle of Manila" and "The Fruits of Vengeance." The resident-manager (Mr. J. E. Draper) has secured for a later date "The British Army Film."—At the Theatre Royal Cinema, the manager, Mr. James J. Clifford, has secured "The Musgrave Ritual."

"W.I." FILMS ABROAD.

Mr. A. E. Mainwaring, manager of the Western Import Company, Limited, returned to London on Monday after a flying trip to Paris, and reports that the office recently established there under the management of Mr. J. Haik is doing good business. The public in France has shown a liking for "Key-stones," Broncho dramas, etc., and other "W.I." makes. "The Greenhorn" (Broncho drama), will be shown for the first time in Paris at the Gaumont Palace to-morrow (Friday). The first week's orders received at the new branch are, Mr. Mainwaring declares, much in excess of his expectations.

"LUNINA" IN PICTURES.

Artiste after artiste, player after player, succumb to the cinematograph's lure, the latest being "Lunina," the premier *danceuse* from the Imperial Russian ballet. A native of Warsaw, "Lunina" has appeared as leading dancer in "La Statue," "Scheherazade," "Les Sylphides," "Le Spectre de la Rose," etc., and is now appearing with the greatest success with her own company previous to an extensive Continental tour. The chief incidents of the film story—a mystic idyll largely connected with a magic ring—take place amidst scenes of Oriental splendour. A dancer of rare talent and beauty (Lunina) succeeding in charming an Indian rajah when all else failed to amuse. This novelty has been "taken" on behalf of Mr. H. E. Borradaile, 16a, Soho Square, W., and should prove a novel attraction with a distinct advertising value.

REOPENING OF EALING HIPPODROME.

This palatial building was reopened as the Ealing Palladium by the Marchioness Townshend on Monday last. Her Grace was presented with a bouquet of white flowers, and after the National Anthem had been sung, the Chairman (Councillor J. W. Eden) apologised for the absence of the Mayor, who, he stated, was on urgent business matters. He then emphasised the fact that the proceeds were to be given to a charity dear to the hearts of all, namely, the King Edward Memorial Hospital. Structurally, the new Palladium is the same as the old Hippodrome. The operating box is situated at the rear of the building, and the machines are Gaumont's latest. The Royal Cremona Orchestra has been engaged. A very strong programme was submitted, the features being "The Convent Gate," "The Gentler Passion," "The Wreck," and "The Mistake of Her Life." If the present state of excellence is continued the future of the Hippodrome should prove a good one. The theatre could not have a better position, and the seating capacity is about 2,300.

"PICTURES" AS GUIDE.

Films acted as a guide at a reception held by Sir Thomas Oliver, chairman of the general council of the Institute of Hygiene, giving detailed and scientific information concerning the exhibits at the reception, many scientific and instructive pictures being shown on the screen.

AN EXCELLENT SOUVENIR.

We have received from Eclair House a copy of the special souvenir synopsis of the great Eclair masterpiece, "The Children of Captain Grant." It is worthy of the film both in its artistic get-up and also in its execution. Copies may be had on application to Eclair House.

NORTH DEVON NOTES.

An up-to-date programme was provided last week at the Electric Palace, Bideford, the feature being the film of the great Wells-Blake contest.—At Gale's Bijou Palace, "When the Earth Trembled" was shown to splendid audiences.—Good business is being done at the Barnstaple picture houses. Both the Picturedrome and the Palace are showing to good houses.—At Ilfracombe all the houses are going strong and are preparing for "the season," which starts about the end of May.

HEADLINES AT HARROW.

Messrs. Tipping always have something good at the Cinema, and this week's special items are up to the usual high standard. From Monday to Wednesday the films screened included "Confederates in Crime," "The Speed Kings," "Mounted Officer Flynn," "The Broken Melody," and "Scottish Scenery." For their clients this week-end Messrs. Tipping are showing "The Diver" and "The War Correspondent" as principal attractions.—The Picturedrome holds its public with good programmes. During the week "The Lost Millionaire" and "A Leader of Men" figure in the list.—At Wealdstone Cinema "Wiffls in a Marriage Tangle" roused the audiences to a thorough enjoyment of its humour. This week patrons have "Saved by His Victim" and "Those Who Live in Glass Houses."—Another picture hall, the Wembly Cinema, announces in its current programmes strong attractions in "Tigris," "Court Intrigue of Henry VIII.," "Rip Van Winkle," and "Nick Winter and the Kidnappers."

ROUND THE CAMBRIDGE HALLS.

"From Love to Hate" and "Hero and His Blind Master" held the premier place in the Electric Theatre programme for the latter part of last week. For the first three days of this week the chief film is "The Open Gate," and for the latter part of the week "The Mistake of Her Life" and "The Escape."—At the Playhouse, Mill Road, another fine programme for this week has been secured, "Satan's Castle" and "The Iron Trail," with "Trapped in a Forest Fire," should prove splendid attractions.—On Friday afternoon of last week a special feature was a cinematograph lecture by Dr. G. Cunningham, M.A., on "How to Save a Nation's Teeth." Sir A. T. Quiller-Couch presided over a good attendance, and some excellent pictures of the actual growth and decay of teeth were shown. Dr. Cunningham is an authority on this subject, and devotes a great deal of time to it. This is the second public cinema lecture he has given in connection with the subject.—Good business is being done at the Empire, Mill Road, "Brennan of the Moor" and "Her Indian Guardian" are attracting large audiences this week.—Crowded houses are the order at the Gaiety. As usual, the musical programme is well rendered by the talented orchestra.

CORRECTED RELEASE DATES.

We are requested by the Eclair Film Company, Limited, to draw the attention of renters and exhibitors to the fact that the correct release date for the first three films in Programme No. 18 (Bulletin No. 18, March 14, 1914), is May 4th, and that for the last three films in Programme No. 18 is May 7th.

SENSATIONAL ERUPTION FILMS.

We hear that the enterprising firm of J. Frank Brockliss, Limited, have received a splendid set of pictures of the recent terrific volcanic upheaval in Southern Japan, the film being, although only 550 ft. (approximately) in length, described as a masterpiece both in quality and undoubted interest.

YORKSHIRE MANAGERIAL CHANGE.

Mr. Arthur Tinker, who has made himself exceedingly popular in his long period as manager of the Milnsbridge Palace, has accepted an appointment as manager of the Huddersfield Olympia Picture House. This is not Mr. Tinker's first appearance in Huddersfield, as he was formerly manager of the Buxton Road Picturedrome. He has succeeded at Milnsbridge by Mr. Harold Ellis.

CANTERBURY CHIMES.

A capital selection of films is shown at the Electric Theatre. "Trail of the Hanging Rock" was the chief attraction. Mr. Cawse-Morgon has secured the Wells v. Blake film for this week. The Sherlock Holmes series have proved very popular, and "Regate Squires" should help towards good houses.—At the Cinema large audiences were delighted with "Suzanne Comes to Stay." Among other good pictures, "The Great Gold Robbery" was much appreciated. "Tannhauser" and "Through the Clouds" are top-liners for this week.

CHARITY SHOWS AT ASHFORD.

All day last Friday the Cinema de Luxe was set apart for the benefit of the widow and three children of the late Guard Austen, who met with a fatal accident at Ashford railway station. The management had secured "The Trail of the Lost Chord," which was shown to Madame Atkins' beautiful rendering of "The Lost Chord" and Tosti's "Good-bye," with full orchestra accompaniment. We understand that £61 was raised by this benefit for the widow and three children. Mr. Taylor, the general manager, informs us that this large sum will constitute a record, and desires to express thanks for the hearty response of all those who so readily assisted.

HUDDERSFIELD'S NEW THEATRE.

The Palladium Picture Palace, Birkby, opened on Monday last, is the latest picture theatre in Huddersfield, and is the outcome of a company of six local gentlemen. The Palladium will command patronage from several suburban districts. The architecture is the work of Messrs. J. H. Hall and Sons, Huddersfield, the building being on ornate principles, the exterior of red brick, with rough-cast finish, red tile roof, and a handsome tower above the main entrance. The seating, in electric-blue plush tip-ups, gives accommodation for 500 people. The floor slopes one in eleven, and the screen, one of the largest in Huddersfield, measures 10 ft. by 15 ft. The ventilation is mechanical, heating by hot-water radiators, and the lighting on the "Holograph" system. The operating chamber is of reinforced concrete, with steel door and shutters, the projector being one of the Gaumont latest models. Mr. Herbert Clegg, late deputy manager of the Huddersfield Picture Palace, is manager.

PICTURES AT WORCESTER.

The Arcade Cinema celebrated its first anniversary on Saturday. The generous patronage accorded during the year is ample evidence of the manager, Mr. A. Milton, supplying a requisite part in the pleasure of the people. To celebrate the event, Mr. Milton arranged for the exhibition of some fine pictures. Premier place must be accorded "The Escape of Jim Dolan." For this week, during the first three days, "The Dock Catastrophe" will be screened, and for the latter portion "Antony and Cleopatra" will be the chief film.—The Empire Picture Palace offers a fine programme for this week, showing "Through the Clouds" and "Failure of Success" as the star items.

A SHEFFIELD SEND-OFF.

One of the best-known managers in the city has been initiated into the order of the benedicts. Mr. Leonard Shaw, of the Sheffield Picture Palace, is the happy culprit, the bride being Miss Spiers. Following the matinee of Saturday last week, a presentation was made by Mr. Jas. Fieldsend, managing director of the company, in the shape of a handsome case of cutlery, subscribed for by the staff. The wedding ceremony took place at the Ecclesall Vestry Office, the event being cinematographed by the assistant manager, Mr. Chas. L. High. The wedding breakfast was partaken of by some twenty-four guests at the Builders' Exchange, the newly wedded pair then leaving for a brief honeymoon in the metropolis.

BRIDLINGTON DOINGS.

Mr. J. Austin has been doing well with "A Message from Mars" at the Picture House, the film, shown in Bridlington for the first time, being a big attraction. Other notable pictures were "The Poison Tree," "Fate's Decree," and "A Faithful Horse." There is no doubt as to the excellent manner in which the Bridlington public are catered for when it is noticed that during the present week Mr. Austin has been showing "When the Earth Trembled" and "Why?"—At the Grand Pavilion, Mr. Palmer, the Corporation's manager, has been showing "The Next Generation," "Broncho Billy's Oath," "Pimple's Great Bull Fight," "The Better Man," and "The Treasure of the Desert Island." The Keystone comedies are well appreciated, "The Fatal Taxicab" being a great laughter raiser.

CHANNEL ISLAND CINEMAS.

The films screened at the Rectory Hall, Guernsey, include "A Victim of Villainy," "Love and Courage," and "A Broken Parole."—At the People's Picture Palace, "A Shadowy Path," "Fighting Blood," and the "Pathé Gazette" provided an excellent programme.—The Empire Theatre, St. Sampson's, has been closed for repairs and alterations.—The much discussed film depicting life in the British Army has been shown at the Opera House, Jersey, under the patronage of the military authorities, who also gave permission for the band of the Devon Regiment, stationed in the island, to attend and play suitable music. Other films screened included "Her Dreadful Secret."—At the Alhambra, "The Boomerang," "Across the Alley" and "Mary Jane" were the principals.—At West's, "The Foreman's Treachery," "For the Sins of Another," and "The Substitute Stenographer," and "Gaumont's Graphic" formed the leading lines.—The alterations at St. Julian's Theatre, Guernsey, are proceeding apace, those on the stage, including the erection of a safety curtain, being complete. The auditorium has yet to be tackled, whilst the principal alteration—a new entrance in the parade to the balcony—will be done later when the theatre has been reopened.

A BIGGLESWADE CHANGE.

We learn that Mr. Will C. Sinclair has lately taken over the entire management of George's Picture Palace. Mr. Sinclair's work as manager of the Per-shore Electric Theatre was fully appreciated.

ENTERTAINING EXMOUTH.

The films, which form such an important part of the programme provided by Messrs. F. W. and E. A. Heddington at the Public Hall, Exmouth, have maintained their usual excellence during the past week, one of the "stars" being "A Victim of the Mormons," which was very popular with the seashiders. The star film for the first half of the present week is "Silent Heroes," while for the second half "The Burning Train" should prove popular with patrons.

"EUGENICS" ON THE SCREEN.

News comes from America that D. W. Griffith, the famous "Reliance" producer, has staged a multi-reel drama centring about this vexed subject. It will have an unusually novel introduction in the shape of pictures of the biological experiments of Dr. Daniel Carson Goodman, who claims to have discovered the first cell of life. The micro-kinematograph will be used to secure these scenes, which will trace the life cells through many of their earlier stages of development. Dr. Goodman, who is the author of one of the most discussed books of the century, "Hagar Revelly," is to provide the Reliance Company with the scenarios for some important films having a scientific bearing.

ON THE KENTISH COAST.

In spite of the inclement weather along the coast, business continues brisk. The chief interest at Folkestone has undoubtedly been in the "British Army" film at the Central Theatre. The directors arranged a grand Territorial night last Friday, when all in uniform were invited to attend, and large numbers availed themselves of the opportunity. "The Wreck" was also much appreciated.—"The Death Weight," and "The Leopard Detective" were Mr. Andrews' specials at the Electric. Included in the programme were some good local topicals.—The chief item at the Playhouse was "Seven Months' Game Hunting," which drew interested audiences.—Exclusives shown at the King's Hall, Dover, were "Perils of the Sea" and "The Red Duke," and among several good comics "Peggy's Burglar" and "The Fatal Taxicab" were most popular.—Some remarkably good subjects have been shown at Ramsgate. "The War Makers," "The Anarchists," and "Back to Life" attracted full houses to the Queen's. "The Detective's Ruse" also gave satisfaction. Mr. Bert Parker has carried out interior improvements and rearrangement of the seating accommodation.—With characteristic enterprise, Mr. Reg. V. Crow secured the "Wells v. Blake" film for the King's Theatre, which attracted large audiences. "The Foreman's Treachery" and "A Daughter of Romany" were also well received.—Much pleasure was shown in "A Woodland Paradise" and "Hidden Fires," included in a capital programme provided by Mr. W. J. Attack at the Royal Palace Theatre.—At Shant's, "The Ghost of the Hacienda" and "Joyce of the North Woods" were the stars.—At the Home Comforts Exhibition, held at the Pavilion, some interesting scientific and educational films are shown.—"The Sea Urchin" and "The Probationer" were the chief items at the Cinema, Broadstairs.—At Margate, the remarkable Vitaphone production, "The Wreck," created a big impression at the Parade Cinema. "The Trap" also went well, and Pimple's "Humanity" created endless amusement.—"The Dead Secret," "The War Makers" and "Fatty's Affair of Honour" were enjoyed by good audiences at the Clifton Cinema.—At the Lounge, Cliftonville, "Hard Cash," "On the Broad Stairway," and "The Club Raid" were shown with good results.

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NORTHERN TOPICAL RECORD.

The energy of the Cinematograph Trade was fully exemplified in the case of the sad disaster by fire to the training ship Wellesley last week in the Tyne. The Gaumont Company having received notice that the ship was on fire, immediately dispatched cameras to the scene, the Newcastle branch manager following with extra men in a taxi so as to obtain the best possible results. The fact that eight halls were showing this film the same night, in spite of the fact that the operators did not return from the scene till 6.30, shows that the Gaumont Company are fully equipped for dealing with subjects of this class, and therefore many thousands must have been given the chance of seeing films of a most unique event in the history of the Tyne. Nearly twenty copies of the film have been supplied, and there is no doubt but this will circulate throughout the whole of the country. We should imagine the British Admiralty will order a copy in order to keep as a record of the event.

NOTES FROM DERBY.

The competition in the cinema house in Derby is very keen, which, of course, means that picture-lovers of the town shall be provided with only the best, both in the films screened and the accommodation. The fare provided by the various managers compares favourably with any town in the kingdom, and the strong hold the picture house has upon the public taste in the city augurs well for even increased prosperity.—The Cosy Picture House, London Road, is very aptly named, and Mr. Walter Fearn, the energetic manager, knows all there is worth knowing in the business. First-class programmes can always be relied upon. Wagner's favourite opera, "Parsifal," which has been so beautifully filmed, was shown to crowded houses during the first part of last week, and the delightful music was a great feature. During the latter part of the week the famous Cines production, "Antony and Cleopatra," proved an enormous success, and was continued the first three days of this week.—Mr. J. M. Allen lacks nothing in the way of enterprise at the commodious Normanton Picture Palace. Not only are the films of a high order, but the orchestra (recently reorganised under the direction of Mr. W. Sykes), provides a rare treat for patrons. The "Gaumont Graphic" is a popular feature on each programme. "The Diver," "The Junior Partner," and "In the Coils of the Python" were the most important screenings in last week's splendid programmes.—Large crowds of well-satisfied patrons show their appreciation of the good things provided by the management of the Babington Lane Picture House, and there is no more welcome diversion than to visit the comfortable new cafe lounge and watch the high-class films over a cup of tea. A new balcony has also been recently erected. Although there is always a star film here, it is well known that the supplementary pictures are of a particularly high order, and the accommodation is often severely taxed. The exclusive, "A Daughter of Satan," had a most successful run all last week, backed up by the "Gaumont Graphic," etc. Wagner is again represented next week by "Tannhauser."—The Spot Cinema Theatre is another of Derby's favourite resorts, where no effort is spared in giving the best. "The Trap" received a cordial reception here during the early part of last week, and "The War of the Lilliputians" has been exclusively booked for the Spot for this week.—The standard of excellence maintained at the Victoria Electric Palace, where Mr. F. T. Studd has charge of affairs, is very high, and large houses witnessed a capital programme last week. The thrilling Ambrosio drama, "A Queen's Love," "Hero and His Blind Master," and "The War Makers," were the nucleus of a fine list.—"What the God's Decree" proved a great draw during last week at the Alexandra Theatre, Norman Road.

DON VALLEY DOINGS.

Within almost a stone's throw of the site where a windmill once stood in Rotherham, a picture hall has reared its imposing frontage, affording a marked contrast between "past and present." By this time most people in the district have been led to anticipate the opening of the Cinema House, and this beautiful building with its distinctive facade, was opened on Monday last. The new building has been specially constructed, and possesses all the most modern advantages, while orchestra and café will add to the attractiveness of the place. Continuous performances from 2.30 p.m. daily are given, and the announcement that the Rotherham Cinema House is to be conducted on similar lines to those of a well-known palace in Sheffield will show that business is meant. The facade is boldly conceived in a Moresque style, built of glazed earthenware in two colours, and surmounted by four Moorish domes, the grouping of which is extremely effective. The interior of the building is equally artistic, is beautifully designed and decorated, and so arranged that every part of the "house" can have an uninterrupted view of the screen. The seats have been amply spaced, with a view to comfort rather than overcrowding, and the floor is covered with Axminster carpet. The walls are panelled in oak and green, and the enriched moulding to the proscenium is cream, the picture being draped with a pelmet and side curtains of black velvet. A spacious promenade leading from the front entrance to the balcony is quite a distinctive feature, and promises to become very popular. The operating chamber is outside the main building, entirely of fireproof material, with iron doors and shutter. Two Gaumont latest projectors are installed. The house is lighted with electricity in the most effective manner, the lights peeping through the stained glass panels in the ceiling forming a very effective feature of the decoration. Appropriate music will be rendered by Mr. Chas. Cullum's ladies' orchestra, under the direction of Mrs. Victor Haydn. As manager the directors have been fortunate in securing the services of Mr. Victor Haydn, a gentleman of wide experience and ability. The secretary of the company is Mr. E. Smith, of Sheffield, who is very closely connected with several similar ventures in the district. Mr. Percy Wagstaff is the chief operator here.—The Palace, Dinnington, is doing wonderful business with "Germinal." This fine film should go a long way to enhance the reputation of this house.—Last Monday witnessed the opening ceremony of the Picture Palace, Market Place, Woodhouse. The interior of the building has seating accommodation for 650, and the floor has a fine rake. Mr. E. L. Crooms has been appointed manager.—Despite the trouble in the industrial world, large audiences continue to patronise the Premier Palace, Kimberworth. An excellent programme is being projected here. Chief features are: "In Convict Garb," "Seth's Wood Pile" and "The Taking of Saragossa."—The management of the Electric Pavilion is to be congratulated on the excellent show submitted. "Brennon the Moor" is the star attraction.—The various managers of the theatrical, variety and picture halls of Rotherham continue the spirit of good fellowship. This was obvious at the first annual gathering which took place last week at the Crown Hotel, where the managers assembled for the purpose of fraternising and partaking of the excellent dinner provided by the hostess, Mrs. Shillito. The company, which also included friends, numbered eighty.—Mr. William Pearson (Rotherham Hippodrome) presided. The toast of the "Allied Professions" was responded to by the chairman, who expressed his pleasure at having the honour of presiding over the first annual dinner of the entertainment managers of Rotherham. In further remarks, Mr. Pearson paid a tribute to Mr. James Clavell (Rotherham Pavilion), the honorary secretary, for the efforts he had put forward to make the gathering a successful one.



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DRAMA. By Bannister Merwin.

Code: WAAGELD.

No. 7,512.

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PRODUCED IN ENGLAND.

The mysterious disappearance of a priceless brooch during a big house party terminates in a thrilling battle upon a flying express train. A thief is pursued along the outside of the carriage, and overpowered while in the act of strangling his victim.

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THE ANDY COMEDIES, No. 1.

ANDY GETS A JOB

COMEDY. By Alice Williams.

Code: WAAGDRAGER.

No. 7,511.

Released Easter Monday, April 13th. Approx. 1000 ft.

If little Andy's mother didn't have money for the rent before five o'clock the family was to be ejected. So Andy started to look for a job. He failed miserably, and was sitting on the kerbstone in dejection when a fat purse fell near him. Honesty won him a job.

Quad-Crown Posters.

UNITED IN DANGER

A DRAMA of the Stage.

By Gertrude McCoy.

Code: WAARBORDEN.

No. 7,530.

Released Thurs., April 16th. 1 pp ox. 1,000 ft.

Depicts one of the most realistic fire scenes ever screened. A young comic opera star dances until she falls unconscious while a fire rages beneath her. Her courage captures the heart of the millionaire who rescues her.

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Code: VUURTOREN.

No. 7,502.

Released Thurs., April 16th. Approx. 380 ft.

Beautiful tropical backgrounds add greatly to the interest of this film. The gathering of the great bunches of bananas and their transportation to the coast, together with the agility of the negro boys in climbing the coconut trees and detaching the nuts with their feet, are the chief features.

THE

Sherlock Holmes Girl

COMEDY.

By Bliss Milford.

Code: WAAIERBOOM.

No. 7,517.

Released Thurs., April 16th. Approx. 900 ft.

Sally, maid-of-all-work at the Palace Hotel, finds a book telling how to be a detective. Fired with a new ambition she shadows the first man she sees. But the funny part of it is, he is a notorious diamond thief.

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Approx.
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A VITAGRAPH PROGRAMME.

A REMARKABLE MISCELLANY.

In a recent advertisement the Vitagraph Company suggested that "It pays to have a Vitagraph week." We thought the idea an interesting one, and accordingly we paid a visit last Thursday afternoon to the company's delightful private theatre just to see what sort of an entertainment the ordinary week's programme would make if the latter were transferred without alteration or addition to a public picture palace. Obviously, this would be a very severe test to which to subject the productions of any one manufacturer. The picture patron demands variety above all things from the programme presented to him, and it is rare indeed to find a single firm with the versatility and the very wide

striven, with the highest ideals before them, to make the very most of the marvellous instrument with which they were working. The result is that in many respects they have been pioneers, whilst, from a technical point of view, they have constantly led the whole world in evolving the possibilities of this novel form of artistic expression.

We have been led on to these retrospective reflections by our visit to the Charing Cross Road private theatre and the programme which we viewed therein—quite a normal programme, it should be noted, and by no means a specially selected series of films. Let us, by briefly referring to the pictures in question, endeavour



SCENE FROM "OFFICER JOHN DONOVAN."

resources necessary for the production of all the many vastly different types of film which may be found collected together in the usual cinematograph theatre entertainment. When, therefore, we state that the eight pictures we saw in the Vitagraph Company's private theatre constituted by themselves an ideal programme for public presentation, we pay an exceedingly high tribute to the powers of this wonderful firm in a great number of different directions.

One of the first companies to be formed for the purpose of developing the new art of the picture play, the Vitagraph Company have steadily advanced, both commercially and artistically, ever since their inception. They have never been content with mediocre work or with the easy successes of the moment. Always they have

to point out the extraordinary pitch of all-round excellence at which this remarkable company manage to maintain their output as a whole.

The "feature" of the week (if one may so distinguish any single film in a programme which contained several pictures of unusual merit) was a two-part drama, entitled "Officer John Donovan." "Officer John Donovan" is a strong and original story dealing with episodes in the life of a fine old American police officer, whose son, at first threatened with disaster as the result of his youthful follies, eventually reforms and takes his stand by his father at a moment when the latter is in great peril. The play is splendidly constructed, and it is acted with that natural sincerity whose importance the Vitagraph players were among the first to realise.

Each scene is shorn of irrelevances, containing only essential action, and yet the story is developed without undue haste or exaggerated sensationalism in a perfectly orderly, logical manner. "Officer John Donovan" is a drama which holds one from beginning to end. Its perfect fidelity to the probabilities of actual life lend it the convincing realism of everyday happenings, whilst the threads of the tale are woven together into one coherent whole with an artistic skill for which one cannot withhold one's admiration. Truly, one could desire nothing finer.

Next came one of those inimitable Bunny farces for which, if it had no other claim to notice, the name of the Vitagraph Company would be famous all over the world. "Bunny's Mistake" is an excellent example of this brilliant series of humorous masterpieces. It is perfectly "Bunniesque" both in design and in execution—and any further description is really unnecessary.

"Back to Eden," which followed, is a thoroughly delightful little comedy, in which quiet humour and whimsical charm are accomplished by the clever players concerned with a lightness

and delicacy of touch as rare as they are desirable. Then we had 300 odd ft. of "Montana State Fair," an interesting topical film, succeeded by a striking and unusual dramatic comedy, "His Second Wife," a strange, but very human, story of everyday men and women. "A Family Feud," which came next, is a re-issue of a perfectly enchanting farcical comedy in which appear those two accomplished artistes, Mr. Maurice Costello and Miss Florence Turner. It is the merriest little story, sparkling with joyous fun throughout, and it would move the hardest audience to laughter. "Francine," the penultimate item on our long and varied programme, is a very pretty Italio-American romance, which incidentally offers a very cleverly drawn contrast between the outstanding characteristics of these two widely different nations. Finally, our wonderful Vitagraph entertainment came to a close with a second magnificent "feature," a comedy entitled "Jerry's Uncle's Namesake," which would prove a very formidable rival to "Officer John Donovan" if one were to attempt a comparison between these two magnificent examples of the art of the picture play.

SUNDERLAND AND DISTRICT SIDELIGHTS.

(FROM OUR OWN CORRESPONDENT.)

The Sunderland Borough rates are to be reduced 1d. in the £, this being to some extent due to the increase in the ratable value of the town owing to the erection of new picture halls. From one point of view, the Chairman of the Finance Committee remarked, this was satisfactory, but he would have been better pleased if the new ratable property had represented more permanent and industrial projects than picture halls!

Several South Shields gentlemen think that the borough ought to have a bigger hall. So they are forming a company, and getting, I hear, considerable financial backing. The site will probably be in the Laygate Circus district.—A company is also, I am told, being formed to run the Shotton Colliery Empire, which Mr. Edward Craig has well in hand.

At the urgent request of many of the better class patrons who form so large a proportion of the *clientèle* of the Theatre de Luxe, Mr. Frederic Huds-peth booked the great film, "Sixty Years a Queen," and despite somewhat adverse meteorological conditions, had splendid reason for congratulating himself upon his enterprise. It was screened three times each day, an augmented orchestra, under the direction of Mr. George Harcourt, accompanying it with specially selected music. Nearly all the high schools of the town sent their pupils, and it was altogether a great and memorable week.

At the other end of the town the Gaiety had "Exoneration" as its principal feature film, together with "The Past Forgiven," "A Gentleman of Fashion," "The Lion's Bride" and "Dupin's New Coat." Mr. Hinton is keeping this new hall well up in the estimation of the East Enders.

Messrs. Lough and Richardson's Star and Central halls report most satisfactory business. At both places, "In the Coils of the Python" and "The Cross of God" were found most acceptable subjects.

Though fortune did not favour greatly for a while, Mr. Lavenu is pulling them in at the West End Cinema, thanks largely to running an exceptionally large list of films and getting the "locals" interested in the place through granting "benefits" and making the place a *rendezvous* for the many of the local Boy Scouts, of which organisation Mr. Lavenu is a member. "The Secret of No. 13, Hill Street," was responsible for much of last week's good business.

Across the water, the Wheatsheaf also had a fine week, so Mr. Hilton Fox tells me, the sensational drama, "Betrayed" hitting the tastes of his patrons to a nicety. The new lecturer here, Mr. Herbert H. Callum, late of the King's, South Shields, made his first bow on Monday night. "The Lost Chord" was, I might add, amongst the pictures during the screening of which Miss Winnie Varley sang Sir Arthur Sullivan's great song most pleasingly.

Only the very latest—and should one say, therefore, the best—films are what account for the Palace Theatre retaining its hold so strongly upon a huge *clientèle*. Much to the gratification of their patrons, Messrs. Hamilton had "The Wreck" as the top-liner last week, and there seemed hardly any need to back up such a good thing with other pictures, yet "The Price of Thoughtlessness," "The Stolen Plans" and "Small Town Act," each excellently entertained.

Passing along the Avenue I noticed that a start had been made with the new Roker Hall, which it is hoped to have ready for opening by next August Bank Holiday. The builders are, Mr. Thomas H. Johnson, the managing director, informed me, Messrs. D. and J. Ranken, of Stockton Road, who also erected the Villiers and the Gaiety Theatres

AUTO-BIOGRAPH-ICAL.

I started a cinematograph theatre because there's money in pictures.

First I chose my site and got an architect on the job who was used to such things. I put up a good, solid, substantial building because I wanted it to be a permanent investment, not a continual source of expense for repairs and renovations, year in and year out. "If I have it good to start with," I thought, "it'll last my time out, and if I want to sell the business, I shall be able to get back a big share of its cost, because it will be just as good then as it was when it went up at first."

Then came the equipment. I found I could get tip-up seats—of a sort—very cheap, but I didn't. I paid a good price for real honest tip-up chairs with good upholstery. Why? Because it would pay me in the long run, not only on account of their much greater useful life, but also because any discomfort is going to turn away my patrons; and you can't expect cheap chairs to stay comfortable for long, you know.

Carpets, too, were necessary for the higher priced parts of the house. Good ones last much longer and look much nicer all their life than cheap ones. I knew that from experience in my own home. So I got good ones. They have paid me handsomely.

Amongst other things came the question of a lantern. "That **MUST** be the best that money can buy," I thought. It was, and my pictures are the clearest and best displayed in the town.

Last, but so far from least as to be of the very **FIRST** importance, came the question of my electric current. Here I wanted the utmost reliability—that is essential—combined with a low weekly operating cost, simplicity, and long life of the apparatus. I had three choices: to take current from the electric supply mains, to generate my own current with a gas engine running on the town's gas, or to use an oil engine. What was I to do?

I considered the first alternative—electric supply from the public mains. But, was that supply reliable? No. Was it cheap? Emphatically no. Was this electrical machinery so simple that I could understand all about it, to be ready for emergencies? Certainly it was not. Was electrical apparatus as long-lived as gas or oil engines? Again, decidedly no.

Then I considered the other two alternatives—gas and oil engines. Were they reliable? Well, I can point to Crossley engines that have been running thirty years and more with absolute reliability. Were they cheap to run? Rather! Why, their fuel costs are microscopical compared with the cost of metered current you use on electric supply mains. Were they simple—could I understand them? Well, I guess! I believe a child could run a Crossley. Were they long-lived? Here again, many of Crossley's original engines are running still—and the firm was established in 1867.

So the question was—which, gas or oil? I carefully considered both, and for my case decided on a gas engine as being more economical, because in my town the Gas Company charges a very low rate for gas consumed for power purposes. In other localities an oil engine may be best. It depends on circumstances.

The next question was, whose gas engine should I buy? Obviously the one that has proved itself the most reliable, the cheapest to run, the simplest to understand, and the longest-lived. Friends who ran picture houses said Crossleys were best. "Seeing that Crossley's have built about 80,000 engines," they said, "they should be able to give you something good. So I did it. I bought a Crossley. And I am glad. Now I know my friends spoke truly—it *is* the best.

I am not illustrating this article, because Crossley's will send you a beautifully illustrated catalogue if you'll only ask for it. A postcard will do. If you want to know about both gas *and* oil engines, just tell them so. They have literature covering both.

I should write now, **TO-DAY**, if I were you. You may have forgotten by to-morrow—a picture theatre man has so many things to remember. Address your request to **CROSSLEY BROS., LIMITED, OPENSHAW, MANCHESTER**, or to any of their numerous Agencies.

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BIRMINGHAM AND DISTRICT.

(BY OUR OWN CORRESPONDENT.)

Mr. Gerald Beesley took the chair at the adjourned General Annual Licensing Meeting of the City of Birmingham, which was held in the Central Hall on Thursday last, the 12th inst.

An application on behalf of Mr. H. Hamilton, licensee of the Curzon Hall and director of the New Hippodrome Company, Limited, was made for approval of plans to rebuild the present hall as a variety house, with music, singing, dancing, cinematograph, and stage play licences. It was proposed to completely rebuild the premises in an extensive and attractive form, catering for an accommodation, including standing, of 3,000.

Messrs. James and H. Daisy, who are the licensees of the Hippodrome, Hurst Street, objected to the new hall being called the Hippodrome, and upon this the applicants agreed to change the name.

The Chairman, in granting the approval of plans, observed that this distinction was very necessary, as confusion in case of fire, for instance, might easily arise.

Before hearing the transfer of cinematograph licences, the Chief Constable observed that a certain picture house, when confronted with an irregularity, excused itself on the grounds of change of management, from which cause they stated they were not aware of the requirements of the magistrates in that direction.

Mr. Cecil Crosskey, for Moss's Empires, Limited, stated that his clients accepted the forty-five minutes' time limit under protest, but that they were booked up with contracts for the next two months, and asked for permission to carry these out. The Chairman informed him that the justices were willing to allow this.

Licences for all Messrs. Moss's Empires theatres in the town were renewed for twelve months. The lease of the Hippodrome, Hurst Street, however, expires at the end of July.

Mr. Yeulett, of the New Street Picture House, had a successful week with the Edison Kinetophone, which was installed by Jury's. "The Temptation Scene" from "Faust" was the play thus shown. "The Escape of Jim Dolan" was a popular item on the programme. The educational series at 5.30 nightly are also a great success.

Mr. Bradbury, of the Masonic Hall, has booked

up "The Lure of London" for an early date. —Mr. James, of the New Picture House, Sutton Coldfield, has booked up for March 16th "The House of Temperley."

Calling on Mr. Malcolm, of the Kine Trading Company, I learned that the exclusives were going strongly, "Kissing Cup," "Sexton Blake" series, "Will Evans Harnessing a Horse," having achieved notable successes.

The Elite Picture House, Handworth, did excellent business this week with "The Tragedy of Cameo."—Mr. Butler, of Barton's Arms, made a great hit with Martin Harvey's "Cigarette-maker's Romance."—Mr. Draper, Satley Picture House, broke all records with "The Wreck," and is following this up with the popular Ideal exclusive, "The Money God."

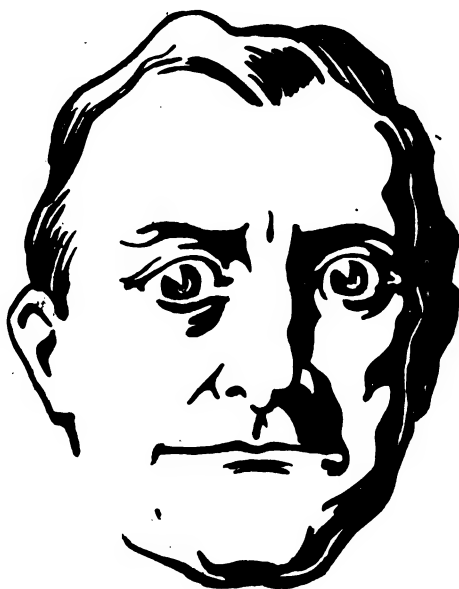
Mr. Horton, Washwood Heath Picture House, packed his house nightly last week with "David Copperfield."—Mr. Tooley, Windmill Lane Picture House, realised great business with "In the Hands of London Crooks," and "Will Evans Harnessing a Horse" fetched down the house repeatedly.

Messrs. Pathé, in their Trade show this week, screened "Nick Winter and the Masked Thieves" and "His Love in Vain," together with some very good stuff, to good attendances.

NOTED AT NEWTON ABBOT.

Poole's Perfect Pictures continue to hold a prominent position at the Empire, Newton Abbot. The star film last week was "Leader of Men." For the first half of the present week "Fruits of Vengeance" occupied first place, and for the last three days of the week "From Out the Flood" is the chief attraction. Last Friday evening was generously set apart by the Empire management as "benefit night" to Mr. J. R. Cullin, who, for the past few months, has delighted the audiences by his skilful pianoforte playing. A crowded house gave evidence that Mr. Cullin is a general favourite. He is leaving shortly to take up duties at Whitley Bay with "The Debonairs." The many patrons of the Empire wish him every success in his new sphere of work.—The Imperial Electric Theatre is rightly called the Theatre de Luxe. Excellent programmes were provided last week, while one of the star films during the present week is "The Harp of Mystery."

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IN THE METROPOLITAN DISTRICT.

(BY OUR OWN CORRESPONDENT.)

A somewhat unique instance of enterprise is to be seen in the Thornton Heath district of Croydon. Right in the midst of the shopping district are two cinemas, the Electric Palace and the Central Theatre, within 400 yards of each other, and they are conducted by the same proprietors, Messrs. E. Palfrey and Co., Limited, Mr. Horace Fry being the general manager, and Mr. A. R. Archer, the acting manager. The first mentioned hall holds an audience numbering 750, while the Central provides for 850. At each place there is an orchestra. The Electric Palace was opened about two years ago by a rival caterer, and was subsequently taken over by Messrs. Palfrey. On the occasion of a recent visit I found both houses full to the doors, and patrons waiting for admission.

Commencing my search for copy with a call at the luxurious Maida Vale Picture Theatre, I found it comfortably crowded by an enthusiastic audience interested in Cines "Antony and Cleopatra." Barker's "Sixty Years a Queen" was recently screened here, the management being amply rewarded for their enterprise. During the early part of last week, "The Wreck," Vitagraph's sensational drama, topped the programme.

At the Cosy Corner, I found the genial Mr. Longford busy with a large audience. With accommodation for about 300, and a large district to draw upon, there appears to be a prosperous future ahead for this comfortable little hall, where the performance is from 6 to 11, and where the patrons are always provided with an up-to-date bill of fare.

Looking in at Messrs. Clavering and Beck's Kilburn Palace, in the Belsize Road, I found it as usual, packed tight. Included in a programme of all-round strength was "The Reigate Squires," one of the Sherlock Holmes series, and "Judith of Bethulia."

At the Biograph Hall, High Road, Kilburn, a few items of the interesting programme are, "For His Mother's Sake," "Fatty's Day Off," and Vitagraph's "The Diver."—The Grand Cinema and Winter Garden, which is being erected in the High Road, within eyeshot of the Biograph Hall, is "towering high," and will be ready for opening shortly.

At the Imperial, "Leaves of Memory" was delighting a huge audience.—The management of the Grand Cinema, Edgware Road, were delighting their audiences with Vitagraph's "Broken Melody," and "The Haunted House," from the Rex Company.

The three hours' nightly entertainment at the Alexandra Theatre, Stoke Newington, continues to attract full houses. An exclusive attraction last week was "A Princess's Dilemma," featuring Betty Nansen. For this week the star attraction in an excellent programme is "Sea Dog."

Last week the screamingly funny Vitagraph farce, "Father's Hat," proved to be a very popular attraction at the Clapton Cinematograph Theatre. In addition to a full programme, "From Out the

Flood" and "Jim Dolan's Escape" were also included. For this week, "Count Zarka" is the top-liner.

The presentation of life in the jungle is being much enjoyed by cinema-goers at the Empress Electric Theatre, Hackney. The film is entitled "Amid Raging Beasts." The chief attraction during the latter part of the week is "The Cry of the Blood."

"Reygate Squires," the latest of the Sherlock Holmes series, is being exclusively shown at the Electric Coliseum this week. Some excellent comedies are also introduced into the bill of fare, and those who prefer the lighter vein will thoroughly relish "Fatty Among the Girls," "When Boys Keep House" and "Jane's Narrow Escape." Mr. Courtney Crocker has introduced books of tickets. A film of the recent fight between Bombardier Wells and Bandsman Blake will be shown during the latter part of this week.

The exciting two part drama, "The Wastrel," forms the leading attraction at the Central Hall Picture Palace for the early part of this week. For the second half the management has secured "The White Lie."

Situated at the corner of Seven Sisters Road, Tottenham, the Corner Theatre has gained a high reputation for the excellence of its programme. "The Wreck," "The Mistake of Her Life" and "The Girl from School" are being featured this week.

At the Avenue Picture Palace, Pratt Street, Camden Town, which is ably managed by Mr. Howard Jackson for Mr. Tudge, of Tottenham Cinema, with accommodation for about 350, in comfortable tip-ups and forms, good business is always done at this comfortable hall, where the patrons were enjoying "Youth, the Winner," and "Married Jane." A few interesting subjects included in the generous programme were "Wifles to the Front," "Bad Man's Downfall," and "Sleepwalker."

With "Chelsea 7750" topping the bill, and "An Hour Before Dawn" on the programme for the latter part of the week, its is not to be wondered at that the board "house full" is so frequently in use at the comfortable Camden Hippodrome Picture Theatre, where the management are always on the outlook for the convenience and comfort of the patrons.

At the Palace Cinema, Kentish Town Road, where Hepworth's singing pictures are very popular, "Everybody Loves a Chicken" was the singing picture at the time of my call, and this was well received by a crowded house. With such picture as "The Lotus Dancer," and George Gray, of "Fighting Parson" fame, interpreting the leading role of "The Road to Ruin," it is not surprising that this comfortable theatre is doing "capacity business." While an alteration has been made in the cheaper seating which has already been taken advantage of.

At the Theatre de Luxe, High Street, Camden Town, "The Lure of London" was billed as the "star" attraction in a programme of unusual strength.

At the Electric Alhambra, also in the Kentish Town Road, where Mr. Dansie is in charge of affairs, and who reports good business and good attractions, included in a programme of first rate quality were Selig's "The False Friend," Cines' "Bloomer Short-Sighted," and Edison's screen version of the famous poem, "The Green Eye of the Yellow God."

Calling in at the comfortable Gaisford Cinema, of Gaisford Street, Kentish Town, where a crowded house was interested in "Yellow Jack." Publicity matter for "Parsifal," a G.C.A. "exclusive," was being distributed about the neighbourhood, and I heard that the management expect "capacity business." If judgment from inquiries can be relied upon, their expectations ought to be realised. "The Miracle," with special musical "effects," was recently shown here, which taxed the capacity to its utmost.

Passing the comfortable Electric Palladium, High Street, Camden Town, I noticed the crowds waiting and the bills of Cines "Quo Vadis." With its capacity taxed to the utmost, I found a notice being shown on the screen to the effect that "Dante's Inferno" would be shown on March 23rd. With subjects of the above "box office value," it is not surprising that the proprietor and manager of the theatre are always smiling. Incidental music is submitted by a capable orchestra.

At the Stanley Cinema, Lower Stanley Hall, formerly the Electric Theatre, several alterations and decorations have been made since it came under

new management, which have added to the comfort and convenience of the patrons, and incidentally to the box office. A strong programme was delighting a crowded house at the time of my visit, in which was included Lubin's "From Out the Flood," and Vitagraph's two part comedy, "The Pirates." With accommodation for about 350, and a large district to draw upon, there should be a prosperous future for the comfortable hall.

Calling at the comfortable Fan Cinema, Delancey Street, Camden Town, I found it, as usual, doing capacity business, while the choice programme, which contained "Flames of Love" and "The Island of Vengeance," was being enjoyed by the patrons of this comfortable theatre, which can easily accommodate about 480.

At the Electric Pavilion, Edgware Road, Vitagraph's sensational railway drama, "The Wreck," was the *pièce de résistance* at this comfortable theatre, where one of the most interesting features is the organ recital, which is given daily, and which is very popular with the patrons.

At the Gem Palace, Malden Road, Mrs. Letta, in the absence of her husband, the proprietor, ushered me into a comfortably crowded house, where the audience was enjoying an excellent programme, in which was included Edison's "A Daughter of Rome" and "The Trap," by Vitagraph. "The Warwick Bioscope Chronicle" is also screened here, where it is very popular with the patrons.

SNIPPETS FROM SOUTHPORT.

(FROM OUR OWN CORRESPONDENT.)

Should the picture theatres in Southport be permitted to give performances on Sunday evenings? This question is looming large in the minds of the managers of cinema houses here, as well as the local clergy and members of the Southport Corporation. It is only necessary for me to state at this juncture—I hope to go into greater detail later—that the members of the Watch Committee have decided to receive a deputation of clergy of all denominations in the near future, so that the matter may be discussed. Last year the Watch Committee could not see its way to allow the clergy to present the case for the opposition officially. However, it must not be assumed that all the representatives of the Church have a narrow outlook upon this question. This is what the Rev. F. A. Russell, Southport, and President of the Lancashire Congregational Union, says on the matter:—"It is better that the crowds of young people who roam about the streets should go to the picture theatres than to public-houses, not to speak of the possibility of even worse results. I do not see anything harmful in the picture theatre as such. I have visited each one in the town, and I have not yet seen a film which I could describe as objectionable. Therefore, if it is a choice between the street and its temptations, and what I believe in the main, the educative and enlightening influence of the pictures, I must say that I cannot go all the way with those who are pressing for the theatres to be closed on Sundays." Eyes are really focussed upon May, when the Watch Committee will consider the renewal of licences. In the meantime we are likely to hear much upon both sides of the question.

Mr. Geoffrey Hill, to whom I spoke one afternoon last week, tells me that the patrons of his house, that ever-popular picturedrome, Ford Street, have not been slow in expressing the appreciation of his

thoughtfulness in providing coffee and biscuits free of charge at the evening performances. I can vouch for the statement that they thoroughly appreciate the pictures screened—that is the reason the house is always full. The "stars" last week were "The Wreck" for the first three days, followed by "The Return of Helen Redmond."

"Business better than ever." So said Mrs. Parker, the manageress of the Picture Palace, when I looked in on Monday afternoon to find a large and appreciative audience engrossed in "The Heir of the Largsderes," which headed the bill, being supported by "Her Indian Brother," "Taming of a Grandfather," and others. The "Port of Doom" did big business, on Thursday, Friday and Saturday.

The most fastidious would not be able to say anything derogatory concerning the programmes introduced at the Empire Picture Theatre, Lord Street, by Mr. Fred M. Jones. His films are good, and so is the projection. Last week's chief attractions maintained the high standard looked for at this house, and included "The Law Breakers," "Elaine and Lancelot," "Castles of Otrando," and later in the week, "Confederates in Crime."

Undoubtedly, the "scoop" of the week was obtained by Mr. Wm. Walker, at the Neville Street Picture House, where he had as the magnet from Monday to Saturday, "Antony and Cleopatra." I paid him a call on Thursday afternoon, and was told: "We have filled the house at every performance with it." Certainly when I attended the place was full, and the indications confirmed Mr. Walker's opinion that it could easily have run another week. In the Kinetophone department Mr. Walker had a humorous "talker"—"The Maselet," in three parts.



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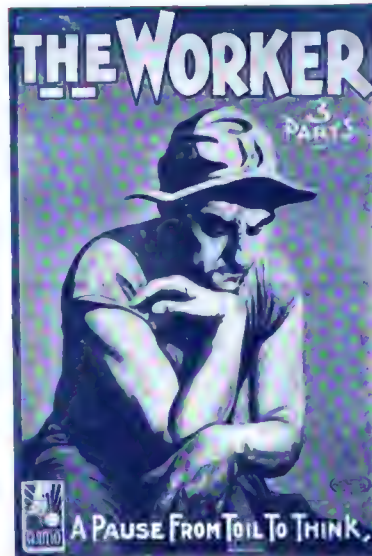
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GENIUS LOST---AND FOUND.

THE ROMANCE OF FRAULEIN JUNGKURTH.

By JOHN CHER.

Mere chance took me to a fashionable cabaret. Pure good luck brought to my notice the amazing talent of a beautiful artiste.

Garbed in the simple dress of a kitchen maid, a basket under her arm and a most bewitching smile on her face, was my first vision of Fraulein Jungkurth. Her captivating manner, dazzling beauty and finely modelled profile—like sculptured marble—are such as one rarely sees

on stage or screen. Watching her entrance from the auditorium of that quaint little theatre I felt much the same as, I imagine, does the art collector when he comes across something of rare beauty and value. Later on, however, I found out that mine was not a discovery, but a re-discovery, for though the face of this fair actress has been seen at least once in every important picture theatre

throughout the globe, some considerable time has elapsed since her last appearance in a pictureplay, and her name is as yet unknown to the public and the majority of film makers and vendors.

Miss Jungkurth's career has been brilliant. Commencing with a success seldom accorded to film artistes she followed this up with a series of triumphs which made famous the

name of a renowned producing firm. Then the stage called loudly for her services and back she tripped to the boards with such ardour that work in the realm of films became impossible. The legitimate held her in a vice-like grip and she sighed for the screen in vain. Patrons of the picture palaces are thus the losers, and it is to be lamented that to-day only a handful of people in a gay European

capital enjoy Miss Jungkurth's genius.

A card plus a little diplomacy brought me face to face with the mirthful kitchen maid—the idol of Vienna. I explained the why and wherefore of my visit, I described the search for cinema luminaries. "I think," I exclaimed, "that your acting is just what is wanted for the pictures." Her eyelids drooped, displaying to better advantage long sweeping eye-



FRAULEIN JUNGKURTH.

lashes; she opened her sparkling eyes and laughed. "Yes, is that so?" "Of course," I continued, encouraged by her fascinating *naïveté*, "you have never acted for the cameras?" The bombshell followed. "Yes, I have. I've played in a number of films, but I can't tell you the titles of many of them, because in Germany very frequently we are not told the name of the film in which we are acting in."

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One of my films, however, was 'The White Domino.'

I gasped. Here I found myself speaking to the interpreter of the leading rôle in one of Hibbert's greatest features, and if I am not mistaken one of the first big exclusives to be launched in England. "The White Domino" was a trump card for Miss Jungkurth. She played her difficult rôle right through from beginning to end without a minute's rehearsal—surely a noteworthy accomplishment for any film player. Just as in one night she stepped into theatrical fame, so Fraulein Jungkurth became a star on the screen in a day.

"Now"—I exclaimed—"will you tell me your life story?" Again those alluring eyes opened and closed and sparkled. "I want to know something sensational about you, Miss Jungkurth," I said with no little trepidation. "My readers demand the unusual"—I had in my mind a picture of our army of subscribers eagerly scanning these pages—"I'm confident that you must have a host of interesting reminiscences."

"You want to hear the history of my life"—Miss Jungkurth replied piquantly—"and I don't doubt that you expect to hear quite extraordinary revelations. I'm awfully sorry that I can't give them to you." Immediately, in direct contradiction to this statement, she unfolded quite a little romance, the romance of a lovely stage-struck child who ran away from her home, and at the first essay won fame through sheer hard work and love of her profession. That is the story I give below, just as Miss Jungkurth told it to me while a tzigane orchestra could be heard playing the "dernier tango," and people were streaming to and fro the jolliest show in Vienna.

"I ran away from my parents," she said, "as they would not give me their permission to go on the stage. First of all I went to a theatrical school in Hanover, and after two year's hard work the time arrived for me to appear on the stage, which to me is the whole world (those words tell the secret of Miss Jungkurth's success). The first night of my appearance in public was the greatest event in my life. I was in a seventh heaven of delight. I made a hit, and the success of the first night continued. I then signed a contract with the Berlin Comic Opera House. Again success was true to me. It was while I was in Berlin that I made the acquaintance of the cinematograph world. I had always longed to act in picture plays. I adore the kinos. I used to go to them several times a week. No, I cannot say that I ever gained ideas for stage acting from the films, but I won't deny that picture plays spurred me on to perfect my knowledge of theatrical art. An important firm of Berlin producers approached me with a view to play-

ing in some sensational dramas. I accepted the engagement, and the work awakened in me an extreme interest for film playing. I became enchanted with this curious acting. All the strange things I was called upon to do enraptured me, and I figured in important successes in rapid succession. I think to be able to act for the cinema is the true test of theatrical ability."

This latter remark was obviously not intended by Miss Jungkurth to be self-flattering. As a matter of fact, she modestly attributes her success to "good luck." "It is an excellent change from stage routine," she went on, "and the open-air escapades these wonderful film men devise are vastly amusing and excellent for one's health and physique, I assure you, that is"—she quickly added with a laugh—"if you don't already know it."

Even if I hadn't been aware of the fact I had only to look at Miss Jungkurth to be convinced.

"From Berlin I went to Dresden, and there forsook the cinematograph to devote myself entirely to revue work, which is exceedingly arduous and difficult. Luck stuck to me and everywhere I toured mine was the successful road. The professional papers printed appreciative comments about my acting—and I was happy. Eventually I arrived in Vienna, and, as you see"—she said, her eyes twinkling merrily—"Vienna won't part with me. *En effet* of all my friends, Vienna likes me most. Here, too, I have been interviewed by cinematograph companies. Many contracts have been placed before me, but I have refused to put my signature to any one of them, because neither the plays nor the salaries were sufficiently tempting. All the same, I am ready at a moment's notice"—the phrase was a happy one in consideration of the "White Domino" achievement—"to act for the cinema provided the material I am given is to my liking. When I act I put my whole heart and soul into the rôle I am playing, consequently, unless a character really interests me, I prefer not to play it. I love my work, it is my life. To me the stage is the whole world"—she repeated—"I can't say I am willing to pack up my chattels and take the Orient Express *en route* for your country immediately, but in any case I hope some day that my cinematograph (she coined the word)—will be seen there. Tell your readers I should love to"—but, no, Miss Jungkurth broke into rippling laughter—"that's enough for your interview, I hope, Herr Interviewer."

I bowed. She smiled and disappeared into the forbidden precincts of the little cabaret.

In short, a beautiful actress seeks a scenario. Scenarios are plentiful. Beautiful actresses are scarce.

MESSRS. PATHÉ FRÈRES LIMITED CARDIFF BRANCH.

(BY OUR OWN CORRESPONDENT.)

The most recent Trade house in Cardiff is the local branch of Messrs. Pathé Frères Cinema, Limited, 7 to 13, Charles Street. One is surprised to note what a charming display is made in their extensive windows, which are a centre of attraction for many interested persons. The main entrance provides admission to the machine showroom, well suited for the purpose. From this department access is obtained to the manager's office and waiting-room on the right. On the left one finds the administrative offices, and Mr. Hann, the under manager, while there is also a neat and effective poster display. Downstairs is to be discovered the film stock rooms and repair departments. The motor generator is also housed in the basement.



Upstairs is the projection theatre, which is without exception the finest private projection room in the Welsh metropolis. Comfortable, upholstered armchairs are provided, and accommodation can be provided for fifty persons. The scheme of decoration is carried out in a comfortable red distemper, the windows being covered with heavy red plush curtains. The operating room is fitted with two standard model Pathé projectors, the throw being about 25 ft. Situated on either side of this theatre are to be found the typists' room and the accounts department.

After having made a tour of the premises under the guidance of Mr. J. A. Thorpe, I accompanied him to his sanctum, a view of which convenient office is reproduced herewith. A Trade show is held every Friday of the firm's latest exclusive, the regular weekly programme always being on show.

The Cardiff branch of Messrs. Pathé Frères is a splendid exemplification of the progressive policy of this firm.

A NEW EDISON SERIES.

The accompanying illustration is that of Mr. William Wadsworth, the well-known Edison player, who is to appear in "The Sentimental Experiences of Mr. Wood B. Wedd," a new series of comedies by Mr. Mark Swan, which this



company will release monthly. The first of the issue, "Her Face was Her Fortune," we hope to be able to note in detail next week, and we have little doubt that nothing will be left undone to repeat the success achieved by the series "What Happened to Mary."

VERSATILE PICTURE PLAYERS.

The versatility of screen players apparently is infectious. We have lately seen more than one picture-play favourite touring "the halls," while another appeared in a leading pantomimic production, and recently three more appeared at the Twickenham Town Hall. The occasion was a concert arranged by Fred Evans, otherwise "Pimple," whose film burlesques have been so extensively seen by the Trade at the Phoenix Film Agency under the auspices of Mr. E. T. Williams, and by the picture public. In addition to musical items, there were four sketches on the Twickenham programme, one of them "The Tenderfoot" (the title sounds "filmy") including a boxing contest between two of the players, respectively Joe Evans ("The Gentleman Burglar" in the "What Happened to Pimple" series), and Fred Evans ("Pimple," the one and only). In another sketch, "The Gorilla's Revenge," the none too easy rôle of the gorilla was also taken by Fred Evans. Amongst the other artistes of the evening were Mrs. Fred Evans, and Tommie Collet, a Twickenham boy, who plays in films as "Young Pimple," "Sealed Orders," "Direct from Brewerv Lane," and "Taking a Cinema Picture" were other sketches in the evening's merriment.



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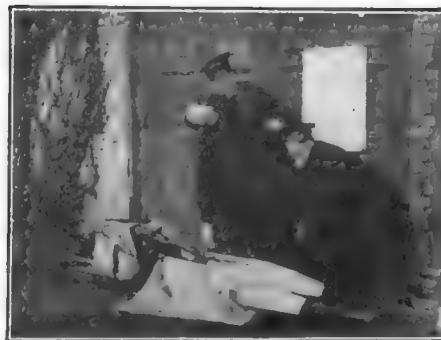
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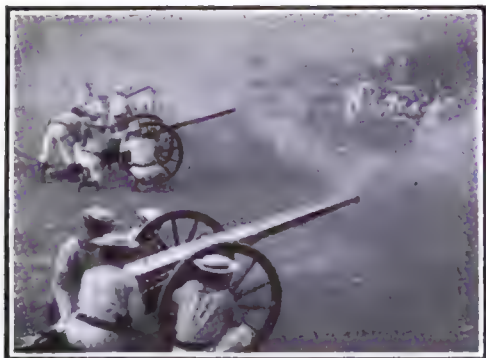
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THE LONDON NIGHT CLUB.

CHILDREN AND THE CINEMA.

DISCUSSION BY NORTHERN EXHIBITORS.

An interesting discussion upon the position of cinematograph exhibitors in relation to the children took place at a meeting of the Northern District of the Cinematograph Exhibitors' Association held in Newcastle-on-Tyne, under the chairmanship of Mr. Lindon Travers.

The matter arose on a report of the hon. secretary, Mr. Fred W. Morrison, that the Darlington licensing magistrates had given notice of their intention to impose certain restrictions in the licences for 1914—restrictions which it had been decided to endeavour to get moderated. Mr. King, the general secretary of the Association, had written Mr. Morrison requesting him and the Association's solicitor (Mr. R. Strother Stewart) to wait upon the Darlington magistrates, and this they were going to do. He understood that the magistrates were about to make certain restrictions with regard to the opening times and the length of time that the halls should remain open, and they were also going to make it a condition that a telephone must be installed in each hall, so as to be available in case of an outbreak of fire. There was also a suggestion that a member of the fire brigade should be present at each night performance. The most serious item in the new proposals, however, was to impose upon the Darlington halls the Liverpool restrictions in regard to children attending the performances.

At Carlisle, observed the chairman, the wish of the magistrates in this matter was met by the proprietors of the halls issuing posters asking parents to bring their children to the first house, and not to the second performance.

Mr. R. Brown, Whitley Bay, said that in the last week the exhibitors there had had imposed upon them a new regulation in regard to children, without any notice. Children were to be allowed to stay in the halls until 9 o'clock, at the continuous performances, but at that time they had all to leave unless they were accompanied by their parents or a guardian. This was intimated by showing a slide on the screen at each performance, and then the attendants had to go round the hall and endeavour to weed out the children. Parents were allowed to have four children with them.

Mr. J. Henderson said that at Shields the Medical Officer of Health had requested the proprietors to refuse admission for a month to all children who were under fourteen years of age, because of an outbreak of scarlet fever. He understood some of them had given an undertaking to do that.

Mr. Morrison said that undertaking was given under a misapprehension, and he had now written to the Medical Officer, telling him that it had been withdrawn until it was seen fit to close the day schools. That was the same position as had been adopted by the superintendents of the Sunday schools, because the children ran more risk of infection at school than anywhere else.

Mr. J. Coverdale Bell, Brighton, Newcastle, said the hardship in matters of this kind was that only the picture hall proprietors were asked to make the sacrifices, whilst these sort of restrictions were not made upon theatres, music-halls, and other forms of entertainment.

Mr. R. Strother Stewart, the Association's legal adviser, said the members of the Trade should really

fight all these restrictions now, for it had become a serious matter. Differentiation was always being made between the picture halls and other forms of entertainment, and there was no reason why they should be treated in a different manner to anybody else. So far as the children attending performances was concerned, the real question was one of parental responsibility, and the proprietors of picture halls should not be called upon to exercise any control over the movements of other people's children. If they did not fight all these cases they would find their business the most highly controlled and restricted business in the world.

The Chairman: The magistrates always seem to act under the impression that the majority of those who attend picture halls are children. Do you find that the majority of your audiences are children? ("No.")

Mr. Morrison: At my first performance, at Dunston, there is not 5 per cent. of children, and there is not 1 per cent. at the second performance.

Mr. Stewart: These things emanate mostly from the police court. When youths steal nowadays they always give the excuse that it was to go to the pictures. It used to be to buy sweets and cigarettes, but they never contemplated closing the shops for that. I don't see why the picture halls should be made to bear the blame for these youths' misdeeds.

Mr. Morrison: It is not the child that we are concerned about so much as their parents, who are prevented from attending the performances because they cannot bring their children.

Mr. William Scott, Corona, Felling, expressed the opinion that the magistrates were largely influenced by recommendations made by medical officers that children should not be kept out late at night.

Mr. Stewart: My opinion is that the endeavours to keep children away from the picture halls will have a more harmful effect upon them than permitting them to attend freely. But as business men you cannot stand all these restrictions, and you should not accept without a fight the responsibilities that the licensing authorities seek to put upon you.

The discussion terminated by the meeting expressing its approval of the proposal for Mr. Stewart and Mr. Morrison to visit Darlington, and lay the views of the exhibitors before the magistrates there.

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NEW INVENTIONS.

[Contributed by Mr. G. Pringle (Messrs. Hughes and Young, Patent Agents, 55-56, Chancery Lane, London, W.C., who will give advice and assistance free to our readers on all matters relating to Patents, Designs and Trade Marks.)]

PATENTS GRANTED.

24,048.—Colour Cinematography. C. Urban, 80, Wardour Street, London.—In taking or projecting apparatus for colour cinematography, means are provided for visually determining colour accord between the colour filter and portions of the film. The film is distinctively perforated to localise a certain colour; an arrow on the machine at a number of picture heights from the exposure aperture which is a multiple of the number of colours employed, is used to determine that the colour series opposite the exposure aperture is in accord with the colour indicator seen through a perforation provided in a rotary film feeding part, as the sprocket synchronously geared to the filter.

25,084.—Colour Cinematography. J. E. Thornton, Mount Hope Avenue, Rochester, New York, U.S.A. A colour film comprising a number of component colour films in superposition is produced by printing upon a multi-width silver sensitised film which is perforated before printing from a multi-width printing film composed of adjacent component colour records. After developing and fixing the printed film, the adjacent film sections are converted into transparent coloured gelatine images, coloured in colours corresponding to the sections of the printing film. The silver prints may be converted into the coloured gelatine by converting the silver of the images into silver iodide, which combines with and mordants certain dyes; or alternatively by treatment with an oxidising and bleaching bath, followed by a hypo bath, which leaves a colourless image of hardened gelatine, this image being then either treated with dye that will dye the soft gelatine, or treated with hot water to remove the soft gelatine and dyeing the remaining hardened gelatine, according to the printing film is a positive or negative.

25,137.—Cinematographs, etc. W. Chipperfield, Kinkora, Woodlands Avenue, Great Nemes, Hornchurch, Essex, and W. E. Garforth, Syndale Hall, Pontefract, Yorkshire.—In cinematographic apparatus in which the film passes between a fixed wall and a movable gate prior to being engaged by a "gripper" feed and pressure roller, the pressure roller being supported on a frame adapted to be moved towards or away from the feed roller, which is supported in a stationary bearing, the gate is elastically carried on the frame in such a manner that it allows the film to pass during the feeding movements, and holds it against movement at other times. The swing frame is moved by the action of a cam carried by the frame upon a stationary blade spring, whereby the pressure roller is resiliently forced into position to coact with the feed roller to feed the film; the frame is provided with an adjustable stop to limit the movement of the roller towards the other roller, when one of the recessed portions on the roller comes opposite the roller, that is, between the feed movements. The movements of the gate are controlled by those of the pressure roller through the engagement of the rod on frame with the sides of the slots in the arms of the gate. The rollers are divided into two or more active portions by circumferential grooves. The gate is extended downwards below the axis of the pressure roller, and has rectangular openings through which project the active portions of the roller. The wall is similarly extended downwards, and furnished with rectangular openings for the active portions of the roller.

25,142.—Cinematographs, etc. D. W. Player, Kia Ora, Cheriton Road, Folkestone, Kent.—More than one series of negative records are taken through a single lens by the use of rotating mirrors, which also act as shutters, the exposing periods of one film being the moving periods of other films. Similar apparatus may be used for projecting so that the screen is constantly illuminated or the negative records may be printed on a single positive film, the pictures being arranged in the order in which they are taken. The invention is more particularly applicable to colour cinematography, when colour screens are placed as described in the specification.

25,161.—Colour Cinematography. Soc des Etablissements Gaumont, Roch, Paris.—In apparatus for projecting in superimposition on the screen three coloured images, the three objectives and the three condensers are mounted upon the same support, adapted to slide vertically to permit of correct masking of the film. An adjustment of the objective, additional to those obtained by the means described in Specifications 3,220-12 and 24,873-12, and consisting in rotating the three objectives as a whole about the horizontal axis of their common fitting is obtained by mounting the three objectives in a cylindrical fitting rotated in the tube by the engagement of the toothed sector with the screw. The objectives are focussed simultaneously by longitudinal movement of the tube from the rack and pinion. In a modification, the devices for longitudinal and rotary adjustments are combined in a single fitting. The three superposed colour screens are carried in a small detachable frame at the front of the box carrying the objectives."

25,573.—Cinematographs and like announcement slides. F. Trotman, 70, Long Acre, and H. T. Trotman, Golder's Gardens, Golder's Green, London.—Cinematograph and like announcement slides, in which one face of a glass plate is blackened for the announcement to be scratched thereon, are coated on the other side with a layer of varnish in which various colours are blended in irregular patches. The coloured face may be protected by a second slide.

PATENTS APPLIED FOR.

3,953.—C. P. Thornton.—Illuminated device or arrangement to be used in connection with cinematograph theatres and the like, and for general advertisement purposes.

3,967.—G. Pearson and G. Robertson Pearson.—Advertising on road vehicles by means of cinematography or slides obtained by electric, acetylene, or any illuminant, and projected on to a screen.

4,122.—A. H. Wright.—Cinematograph film-rewinding machines.

4,302.—H. J. Spratt and Houghtons, Limited.—Tripod heads for cinematograph cameras.

4,449.—H. P. Clemetson.—Moving picture apparatus and films therefor.

4,535.—L. Kamm.—Cinematograph projectors.

4,660.—L. McCormick.—Revolving lantern for cinematograph and like purposes.

4,679.—T. D. Kelly.—Magic lantern, cinematograph or like displays.

5,180.—S. R. Kendrick.—Lamp for use in cinematograph, optical projection or enlarging lanterns.

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The Cinema in Relation to Crime.

By GLEN H. HARRIS.

Whether Sam Weller's epigrammatic statement, "The law's a hass," bore the hall-mark of truth or not, the fact remains, that instead of utilising the cinema as an able ally against crime, the law is at present indulging in a very fierce, and rather unreasonable, fight with it. In considering the cinema's relation to crime, we must regard both its use and abuse in this connection. Facts are before me as I write which contain:—

(1) Instances of the cinema aiding the working of justice; and (2) Being employed in skilful hands, not only to defeat the ends of justice, but to enrich unlawfully its users. However, for the moment I shall deal with the first part of my subject: The Cinema as a Legal Factor. The living picture has already filled innumerable lacunæ in the march of modern progress, and there are few states or phases of existence that have not benefited, directly or indirectly, by its agency. New trades and professions, offering lucrative positions to thousands, have emanated from it, temperance societies owe it debts they can never repay, and church, stage, and book, are in its debt to no small degree.

The camera cannot lie—its evidence is therefore infallible—this is a universally accepted fact. The still photograph has been known to figure as evidence in a Court of Law, and the still photograph, being the mother of the cinematograph film, what applies to one applies to the other.

But a camera display in court—why, it is preposterous, says the man in the street. Precisely the same was said when the idea of cinemas in churches was mooted, but the scoffers are silent now that the idea has materialised, and although at present I have not heard "cinematographical evidence" in this country, yet its inauguration has already taken place abroad.

Many of the rioters of Los Angeles were arrested through their identification on the films taken of disturbances. There was little other evidence to convict these men, but when the jury were shown in private films which depicted the prisoners smashing windows, upsetting tram cars, and even shooting people down, they declared the evidence was sufficient. Upon this cinema evidence were men sentenced, some to imprisonment, and the worst offenders to death. Whilst on the question of rioting, anarchist attacks occur to my mind. Everyone knows how easy it is for the subtle murderer to elevate his arm slightly, and discharge a pistol, silent or otherwise, at anyone passing along the street, and escape undetected. An event of importance always draws several camera men—who are to be found on both sides

of the road—and as the camera is focussed on the notability, so it films the assassin. There is just another form of cinema evidence.

In the case of *Government v. United Shoe Machinery Company*, recently heard at Boston, a similar use was made of the bioscope. The charge purported to be one of unlawful monopoly, and the defendants, as part of their evidence, had films taken of certain machinery—with a view to illustrating this mode of working. At the trial, the court retired into a darkened room, where the cinema evidence was screened.

As a detective, the cinema promises to be supreme, and in the near future will indubitably supplant the still photograph as a means of identification of criminals. The value of the picture house as a medium of advertising descriptions of criminals who are "wanted" has yet to be realised by the authorities here. The Berlin Police, however, employed this trick very successfully a short time ago, when a daring bank robbery came under their notice. A messenger had apparently decamped with a matter of £14,000, defying capture. The Chief of Police promptly caused slides, with a full description of the thief, to be screened at over a 100 picture houses in the town. As a result of this clever coup, the absconder was recognised, and eventually arrested the same day. This example of the power of our 6,000 odd cinema shows in the country suggests to me that the authorities, in laying upon them the incubus of restrictions and censorship which are disastrous to free trading, are merely killing the goose that lays the golden eggs.

Scotland Yard's criminal records, in the shape of photographs, thumb-prints—minute descriptions of incriminating idiosyncracies—are a by-word to us all, but isn't there a place here—a small one to commence with—for the ubiquitous film? There is much in a man's gait, style, expression, capable of reproduction on the screen—and what is more important still, these are the points which the layman would notice, whereas the thumb-prints, etc., are more for the technical mind. Expose a hundred feet of film of the criminal (when he is caught), possibly without his cognisance—including therein any necessary written matter. Once a man is seen on the film, particularly if attention is drawn to him, he is never forgotten. Many of our leading artistes I think can testify to this. Supposing this film, being a cinematograph record of John Brown, who has "done time" for jewel thefts, be styled No. 1 Class A, and stored away in a specially constructed department. Several years later, the said

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John Brown commits another outrage, and escapes, leaving evidence in the shape of thumb-prints. The necessary co-operation between picture houses and the Government would make it possible for the descriptive film No. 1 to be screened all over the country, and within a very short space of time. I do not suggest that such a system should be employed with every Tom, Dick, and Harry original, but only in case of outstanding importance. Precisely the same suggestion would apply to stray children, missing relatives, lost heirs, etc.

Strange to say, there are many incidents on re-

cord where the cinema has been the means of reuniting relatives, etc., divided by adverse circumstances. I think it was last year that an old widow, entering a picture show for the first time in her life, discovered amongst a group of Australian farmers on the film, her long lost son. Incidentally, the said son was also heir to a fortune, and solicitors, who had despaired of finding him, were enabled by means of this picture to kill two birds with one stone—by handing over his fortune, and restoring him to his mother. With this example I must conclude my visionary sketch of the possibilities of the cinema, detective of the future.

RISEN FROM THE RANKS.

One of the most interesting personalities in the City of Nottingham to-day is Mr. E. W. Green, manager of the Victoria Electric Palace. His career has been of a somewhat remarkable character, and affords a striking illustration of what a man can accomplish by a fixed determination to "get on."

here are patrons of the Victoria Palace who remember the genial manager as a little crossing-sweeper, and recall the brisk, business-like manner in which he fulfilled his humble duties. Afterwards, he was a worker under the Nottingham Corporation. He was not made of the stuff, however, that would allow him to yield to the force of circumstances, and eventually set up on his own account by investing his savings in a coffee stall. Week in and week out he stood in Carrington Street with his simple yet scrupulously clean apparatus. Mr. Green's opportunity came, however, with the advent of the picture palace. The first house to be erected in Nottingham was the Victoria, and it was while at this stall that a suggestion was made to him that he should apply for the position of manager. At that time—just following the skating rink boom—Mr.

Green considered that to abandon his coffee stall for the new venture would be attended with some risk. He was ambitious, however, and applied for the post. It seems somewhat remarkable to-day to learn that, with no previous experience of the business, he should be successful. But so it proved, and those responsible

for the selection were evidently men of exceptional judgment of character, and their confidence has never been misplaced. From the commencement the success of the undertaking was phenomenal. Extensions were made, including the erection of a spacious balcony, and still the question of accommodation is a problem.

When it is realised that competition has since sprung up from nearly twenty other cinemas in the city, the continued prosperity of the Victoria is a striking testimony to the industry and ability of its manager.

In point of service, Mr. Green's record will be hard to beat in the Midland Counties. He is extremely popular with the children, and on several occasions has received votes of thanks from various authorities for his kindly interest in their welfare. Not long since, Mr. Green secured the first prize in an open picture photo competition. The announcement was received at his hall with tremendous enthusiasm, and the winner immediately rose to the occasion by stating that he would give the money to the local dispensary. The incident so appealed to one gentleman in the audience—a perfect stranger—that he pre-

sented Mr. Green with a handsome silver cigarette case. Mr. Green is convinced there is a great future for the industry. Patrons are no longer satisfied with simple love stories and dramas "from the Wild West." Short films, full of incident, with the climax not too apparent at the outset, topical subjects, humorous, educational and travel pictures from the ideal programme.

MANAGER AS GOOD SAMARITAN.

A touching incident occurred last week at the new Heckmondwike (Yorkshire) Pavilion. Mr. Gibson includes vaudeville items, and one of the turns last week was Eva Wright, a fourteen-year-old impersonator. The little girl had brought with her a valuable Yorkshire terrier, and on the first night of her show the dog strayed into the streets and was

killed by a tramcar. The distress of the little girl appealed keenly to Mr. Gibson, and he arranged a special benefit night in order to purchase another dog for the child. The effort was successful, and on Friday evening last a handsome prize-bred Pomeranian was presented to Miss Wright who was, needless to add, greatly pleased with the kindly thought of the patrons of the manager of the theatre.



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Withering Roses.—An allegory in which a young society man, passing through the various phases of love and disappointment, finds a chastening influence, does good to the poor and receives his re-



ward in true love. Some charming settings are used in the drama. (March 30th. 1,000 ft.)

The Hermit.—The discovery of the hermit by a girl and her friends results in his unfolding a dramatic story of his life, which is seen in a series of thrilling scenes. (April 2nd. 2,000 ft.)

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Arundel.—One of the "stately homes of England," the fine old Castle and its wonderful grounds in a well arranged scenic film. (March 30th. 270 ft.)

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NEVADA.

For the Honour of the Tribe.—Weirdly tragic drama of Indian life. A sagacious shepherd's dog conveys the news of his master's murder. An ingenious ruse betrays the culprit and the manner in which he dies for the honour of the tribe is a startling finale. (March 30th. 1,010 ft.)

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Glimpses of Dutch Country Life.—The windmills and canals with a quaint series of costumes and charming views. (March 30th. 314 ft.)

PLANET.

Tango Mad!—Adolphus gets the disease very badly and even dances it in his dreams. Some funny scenes are the result of his violent antics. (April 2nd. 500 ft.)

FILMA.

Pearls and Patience.—A wealthy lover fails to attract an actress with gifts, but when a chance comes



to prove his bravery during a burglary, she realises his true worth and gives him her love, while the thief is helped toward an honest life. (March 30th. 2,314 ft.)

ECLAIR.

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The Blind Man.—The artist gambler is private secretary to a banker, and one night witnesses a dramatic robbery. The force of recent gambling losses and the crime cause his complete blindness, but a hasty sketch ultimately proves the means of vindicating his honour and revealing the culprit. (March 30th. 2,073 ft.)

AMERICAN STANDARD.

The Witch.—Well enacted and picturesquely staged drama which deals with the superstitions of the early Puritans. The crime of the old miser is avenged by his death, caused by the very gold he tries to remove from the cellar. (April 2nd. 3,025 ft.)

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ECLAIR.



Francois's Sacrifice.—Clever comedy of French family life, adapted from the play by Paul Gavault. Specially reviewed in THE BIOSCOPE of February 19th, on pp. 847-9. (March 30th. 1,740 ft.)

Lily, the Housekeeper.—The wonderful methods of a mite of four quite bear the impress of a capable matron. She does the household duties and looks after the farm and garden in a surprising way. (March 30th. 485 ft.)

"Private Box 23."—Poor Jones has a most perplexing time through his wife finding a letter in his pocket. Peace only settles upon the Jonesian household when the rightful owner of the epistle arrives to claim it. (April 2nd. 562 ft.)

SCIENTIA.

Exotic Butterflies.—The wonderful variety of Nature's designs in these exquisite insects is adequately presented. (April 2nd. 405 ft.)

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The Gunmaker of Moscow.—Absorbing romance of the days of Peter the Great. Specially reviewed in THE BIOSCOPE of February 19th, on p. 851. (March 30th. 2,050 ft.)

The Janitor's Quiet Life.—How the boys of the courtyard got their own back upon a high and mighty janitor by playing circus with some goats and a vicious Billy's attack is told in brisk style. (March 30th. 390 ft.)

A Lonely Road.—Dramatic story of a life of pleasure which led a wealthy suitor to neglect his humble innamorata, a poor typist, who ultimately died of a broken heart. (April 2nd. 1,050 ft.)

The Girl in the Middy.—Jealous of her younger sister, Julia dressed up in a short sailor costume. Bob's frigid reception when he asked for the pleasure



of her company and a subsequent surprise with Julia in evening attire, makes a good comedy. (April 2nd. 1,000 ft.)

The South African Whaling Industry.—A wealth of out-of-the-way information is conveyed by this interesting picture. (April 2nd. 1,400 ft.)

ESSANAY.



(March 30th. 996 ft.)

Through Trackless Sands.—Dayton, an immigrant, makes a brave rescue of a child, and later secures work on a ranch. The boss attempts to woo Dayton's wife, but the sight of a locket, given in recognition of her husband's bravery, reveals the face of the rancher's own child.

The Ghost of Self.—A vision, which comes to a grasping landlord reveals his own brutality and a new man arises with a feeling heart for his poor tenants. (March 30th. 984 ft.)

A Foot of Romance.—Comedy of the Western dance room, an elephantine dancer and some embarrassing predicaments. (March 30th. 992 ft.)

The Hour and the Man.—Appealing drama wherein a woman is arraigned before the judge upon a charge of murder, that of her brutal husband. The manner of her defence and the proof of her innocence are striking phases of the trial. (April 2nd. 1,951 ft.)

The Redemption of Broncho Billy.—Down upon his luck Billy goes West and is ultimately forced to consider robbery for an existence. In the nick of time he learns that his wife is on the stage, and a joyful meeting puts an end to the plot. (April 2nd. 996 ft.)

The Real Mrs. Loveleigh.—Under the non-deplume, Whitney starts a matrimonial and love advice column, but, alas! is struck by Cupid's dart and falls uncommonly hard. (April 2nd. 994 ft.)

GAUMONT.



Berthold Schwartz, Discoverer of Gunpowder.—The days of the Inquisition and a brutal ruler, whose jealousy of the scientist caused a sentence of torture, are vividly portrayed. In the end he utilises his discovery as a means of self-immolation. (March 30th. 1,300 ft.)

Tiny Tim's Maxims.—Despite his stiff Eton collar, Tim makes himself a noisy nuisance until asked to show his proficiency in writing. When the "maxims" are read, his doting parents somehow "wish they hadn't." (March 30th. 435 ft.)

Ninon of Montmartre.—An idyll broken by the serpent of the man's old life is seen in a tale of the Parisian Press and the haunts of Bohemia. The girl ultimately leaves her dull married state to sink into the depths of the life led by a courtesan mother. (April 2nd. 2,045 ft.)

Tiny Tim, Letter Writer.—In coming to the aid of an illiterate servant, Tim cannot resist a joke, and wrongfully times the appointment, with truly awful results. (April 2nd. 565 ft.)

Quillan and Its Neighbourhood.—Another excellent coloured scenic in the "Beauties of France" series. (April 2nd. 265 ft.)

A Good Excuse?—The recently married Leonce and his spouse find themselves disturbed by relatives. The excuse adopted to get rid of them recoils upon his own suffering cranium. (April 2nd. 1,095 ft.)

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Trapped in the Mine.—Some stirring incidents precede and follow the episode of a brave engineer being imprisoned in an abandoned drift. An explosion proves the means of a road to freedom, and he is, moreover enabled to denounce the author of a brutal crime. (April 2nd. 3,000 ft.)

Dick's Birthday.—A fountain pen given to the youngster is, alas, put to strange uses, and finally proves the means of impregnating a river and the skins of its bathers. (April 2nd. 380 ft.)

Scenes in Central Italy.—The wonderful and historic regions of Ancona and Loreta are embraced by a charming scenic release. (April 2nd. 430 ft.)

HEPWORTH.



The Man Behind the Mask.—Picturesque British drama of the days of highway robbery, with a brightly written story and a quick-witted girl, who conceals her gallant lover from his pursuers. (March 30th. 1,075 ft.)

Once Aboard the Lugger.—Harold and Gwendoline are relentlessly persecuted by Count Verdigris. Harold, later, escapes from a prison cell and arrives in time to prevent the Count hurling the piano at the defenceless girl. More dramatic (?) episodes follow in rapid succession. (April 2nd. 550 ft.)

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MESSTER.



The lost Heir.—The wandering child is picked up by circus people and ultimately becomes a great equestrian. A strange chance reveals his lost identity, and a great race against time ends in his claiming a fortune and wedding the circus proprietor's daughter. (March 30th. 2,258 ft.)

MOTOSCOPE.

The Duke of Brunswick's Stud Farm.—Fine quality film, showing an interesting tour round the famous grounds and stables, and the fine prize-winning stallions. (April 2nd. 345 ft.)

SASCHA.

On the Bernina Railway.—Some of the most enchanting scenery in all Switzerland is shown in a series remarkable for fine toning and quality. (March 30th. 318 ft.)

VITASCOPE.



The Daredevil Detective.—The fifth of the sensational "Detective Hayes" cases. Once more the clever disguises of Hayes enable him to track down ingenious and desperate thieves. The exciting chase along the roof of an express is the great sensation. (April 2nd. 3,115 ft.)

LUBIN.



A Question of Right.—A powerful argument against the institution of the "third degree" is seen in this story. Under the persistent bullying of the detective, the wife confesses to the murder, but her blackmailing brother is discovered in hiding and admits his guilt. (March 30th. 2,036 ft.)

Before the Last Leaves Fall.—The terms of an old man's will contain the words in the title, the money being left to another if he fails to arrive. His sweetheart's sacrifice in tying on the last leaves of the tree ends in her illness, but she recovers under the care of the one she loves. (March 30th. 1,038 ft.)

A Servant of the Rich.—An ingenious plot, whereby a Society woman elicits the truth about the treatment of menials, and is afterwards enabled to turn satire on the part of her "mistress" into a boomerang, is seen in a drama of New York life. (March 30th. 1,047 ft.)

Married Men.—Hogan and Clancy procure a dummy to practise on in training for their viragoes, but unfortunately their little dodge is seen, and they soon find a rare Donnybrook, bedad, awaitin' thim! (March 20th. 8 ft.)

The Tobacco Industry.—A fine industrial, taken in Jamaica, which will interest the followers of Sir Walter, and many others beside. (March 30th. 187 ft.)

The Waif of the Desert.—Chispa, a waif of the desert, grows up into a woman under the care of Injun Jack, then suddenly finds herself the bone of contention between Zeke, the camp owner, and a young merchant. The tangle is only straightened out after a mysterious crime, and tardy explanations when the wandering girl is found. (April 2nd. 2,050 ft.)

Her Boy.—Dramatic story of a Western gambling hell, a mother's solicitude, and a proprietor who learns that the "lamb" is his own son and the woman his long lost wife. He sends the boy out with "the lot," shoots out the light, and is, later, found dead on the floor. (April 2nd. 1,027 ft.)

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A Corner in Popularity.—Mabel arrives at Faraway, a one-horse seaside resort, and is getting sadly left until "popper" engineers a stunt, which ends in her winning the popularity contest hands down. A satire on so-called seaside society. (April 2nd. 498 ft.)

When the Well Went Dry.—An amusing variation of the tale of a man whose well caved in and the ruse adopted in order to make the frantic friends "dig out a man as wasn't there." (April 2nd. 554 ft.)

IVY CLOSE FILMS.

The Girl from the Sky.—Comedy, in which, as the result of a wager, a lady aviator lands in the lovely grounds of a confirmed woman-hater. The manner in which she wins her wager is most amusing.



Within a few days the "woman-hater" calls upon his uninvited guest, and the acquaintance ripens into love. Miss Close plays the leading part most capably in this, the first of the series. (March 30th. 1,200 ft.)

KINETO.

The Historic Borderland and the Home of Sir Walter Scott.—A wholly delightful film, which commences at the great Edinburgh monument in Princes Street, takes the spectator to Craigmillar, Rosslyn and Neidpath Castles, on to famous Abbotsford, and ends with charming views of Jedburgh and the Tweed. (March 30th. 380 ft.)

American Cavalry Evolutions.—Remarkable exhibitions of expert horsemanship, manoeuvres, and a charge at the gallop as *finale*. (April 2nd. 340 ft.)

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If It Were Not for Polly.—In order to please Widow Wallace, granddad removes his whiskers. When young Polly arrives on a visit and refuses to recognise him, the old chap comes in for trouble as a kidnapper. (March 30th. 1,078 ft.)

The Faddists.—Disguised as a wonder-working wizard, Jenks expounds a training for wives which introduces them in an insidious way to the lost arts of housekeeping. (March 30th. 528 ft.)

Priscilla's April Fool Joke.—With the aid of her jovial swain, she gets her own back on a deceitful couple. (March 30th. 608 ft.)

Walfs.—Drama of humble life and two orphans adopted by an old shoemaker. The legacy left is stolen from them, but a kindly apple woman helps the youngsters and outwits the old man's sister. (April 2nd. 1,067 ft.)

The Janitor's Revenge.—Labrador Flats is a building which does not belie its name until the tenants play a joke with a block of ice. Then the janitor wakes up, and the heat forced into the flats outrivals his language. (April 2nd. 742 ft.)

The Thief and the Girl.—The gentleman thief meets a pretty child and is impressed by her innocence. When he enters a house and finds that it is the home of her parents, he cleverly gets the woman assistant out of the way and himself elects to go straight. (April 2nd. 1,038 ft.)

KALEM.



Indian Blood.—Picturesque two-reel drama of the wilds, with a big battle scene, which follows a well-written story of rebellion and adventure. (March 30th. 2,060 ft.)



The Stolen Tapestries.—Detective story in which the criminologist cleverly tracks the mysterious thieves by putting aniseed in their car and using bloodhounds. A raid follows, and the butler is found to be in league with a desperate gang. (March 30th. 1,030 ft.)

At Last They Eat.—An ingenious scheme is adopted by two tramps and a needy Thespian, who organises a village show. Weary is the comedian, and Waddle drops hints in the village which cause the stage to be paved with "wittles" during the brief existence of his "turn." (March 30th. 724 ft.)

Her Husband's Friend.—Fearing lest Dave should betray an intended elopement with Cator, the wife makes a false accusation. Cator attempts to blackmail Alice, but once more Dave proves a true friend, and she is compelled to save his honour and expose her own infidelity. (April 2nd. 1,952 ft.)

Playing for a fortune.—Against her wishes, Nora decoys the policeman from his post while her brother's gang effect a big robbery. The crook is killed, and Nora promises her lover a straight life in future. (April 2nd. 1,010 ft.)

Medicine Show at Stone Gulch.—Quaquah and his fit-up purvey a wonderful liniment. When the boys show violent resentment at the contents of the bottles an exciting chase over the roof tops is seen. (April 2nd. 470 ft.)

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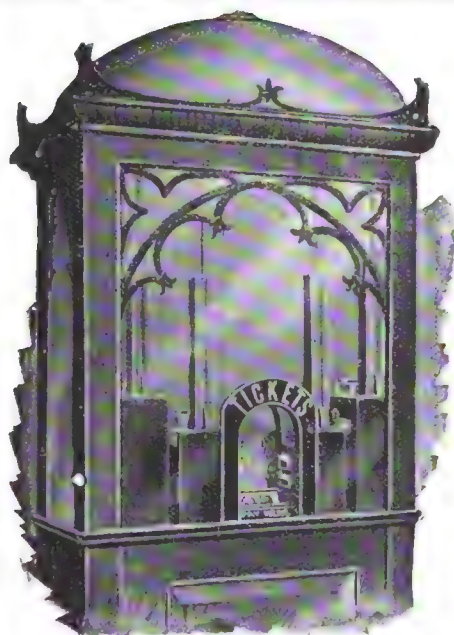
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MONO.

His First Horse Ride.—A turn on the roundabouts settles the question, and John gets a job in the historical procession. His horse doth bolt, and ye doughty champion has a right merry tyme. (April 2nd. 508 ft.)

WELT.

Lake Zug.—Excellent quality views of one of the most beautiful of the Swiss lakes. (March 30th. 345 ft.)

From Gothenburg to Trolhatten Falls.—Some of the finest scenery in Sweden is included in this release. (April 2nd. 351 ft.)

NEW AGENCY FILM CO.**AMBROSIO.**

Twædledum is a Good Judge.—Love laughs at the plans of the parents. The comedian prefers the maid to the mistress, subsequent events proving the wisdom of his choice. (March 30th. 810 ft.)

NEW AGENCY.

Monuments of Florence.—The home of Dante, its fine statues and buildings in a good tabloid scenic. (March 30th. 378 ft.)

SVEA.

Winter Days in Stockholm.—Quaint effects are seen in the parks as presented by the snow-laden statuary. A fine film, which concludes with some sporting incidents. (April 2nd. 375 ft.)

NEW MAJESTIC FILM CO.**MAJESTIC.**

When the Debt was Paid.—Dr. Merton is a friend to the poor, but secretly captains a band of counterfeiters. Preparations are made for a raid, but the doctor eludes capture. An arrest seems imminent when the detective's wife intercedes for the saviour of their child. Duty is defeated by love in the end. (March 30th. 1,000 ft.)

An Æsthetic Match.—The bashful suitor, a devotee of science, causes a flutter in the dove-cote, but prefers the other sister to the one selected for him. How the girls ultimately get the chaps who really want them furnishes some fine comedy. (March 30th. 550 ft.)

Tongue Mark.—Burlesque detective tale, in which the amateur sleuth pursues a quaint clue and arrests a canine as the criminal. Fred Mace plays the 'tec in good style. (April 2nd. 852 ft.)

RELIANCE.

Makers and Spenders.—Reduced circumstances and the tragic death of her father cause a girl to work in a millionaire's factory. The manager dismisses her, a sympathetic strike follows, and the master intervenes. The hearts of the girls are gladdened by a good rise and the news of an impending engagement. (March 30th. 971 ft.)

The Filrt.—Two business partners find that the girl has been playing them up, and send their clerk to test her loyalty. They are greatly surprised when they are thanked for providing the cash for a honeymoon. (April 2nd. 984 ft.)

Targets of Fate.—Believing her husband drowned, Rose remarries. Her husband is called upon to operate upon a stranger, who proves to be the missing man, but who, on his recovery, noting the happiness of the couple with their child, decides to go his own way. (April 2nd. 1,042 ft.)

NORDISK FILM CO.

The Pride of the Circus.—Drama of Bohemian life, with two big thrills in the fire rescue scene, and the incident wherein the rope-walker finds his way barred by a huge snake. Lola, in pity for the woman who tries to remove the reptile, comes to the rescue in spite of jealous hatred. (March 30th. 2,670 ft.)

The Applicant.—Anxious for her sweetheart's success, Nina gets him to don her father's dress suit. He cuts a ludicrous figure, but the old fellow, despite a recognition of his own suit, decides to give him the post. (March 30th. 866 ft.)

PASQUALI FILM CO.

Polidor as a Giant.—In order to overcome a parental objection, Polidor adopts a cunning device, which raises him to an enormous height. Consent is obtained to the match, but poor Polidor comes down in pa's estimation rather suddenly. (March 30th. 590 ft.)

The Other Man.—Rather than compromise his employer's wife, Fabricus, his clerk, suffers arrest. The real thief confesses, and the woman's predicament is intensified by missing documents. When it is realised



that the child has made them into toys, the misunderstanding soon vanishes. (March 30th. 2,200 ft.)

The Signal of Death.—Powerful romance and a good production. Specially reviewed in THE BIOSCOPE of February 12th, on page 714. (April 2nd. 2,750 ft.)

Polidor's Absence of Mind.—Is the cause of many difficulties with an exacting wife, his creditors, and finally an exasperated crowd. (April 2nd. 580 ft.)

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PATHE FRÈRES

A.K.

The Count's Will.—Lilian neglects her first love in favour of a titled suitor. A violent scene leads to an apoplectic seizure. The count has only a few days to live, but generously makes his property over to the girl and his rival on condition that they marry. (March 20th. 1,075 ft.)

The Hardup's Holiday.—They adopt an old scheme, closing the house then sneaking in at the side door to "holiday at home," but an unsympathetic burglar rudely upsets their little plan. (April 2nd. 1,025 ft.)

BIG BEN.

The Hidden Witness.—British drama of false accusations, directed against a nephew, and a murder which still further recoils upon his head. Just at the crucial moment in the trial Eleanor, his sweetheart-cousin, is enabled to produce a photograph which denounces the uncle's secretary as the murderer. (March 20th. 2,790 ft.)

CHICAGO.

The Broken Idyll.—Edith, a visitor to a ranch, is infatuated with one of the men, but the observation of a child soon opens her eyes to a cruel truth, and she sends the man back to his family. (April 2nd. 1,025 ft.)

COMICA.

A Tile Missing.—Bigorno, in the rôle of a repair hand, manages to create more damage than ever. He ultimately finds other "tiles" besides the ones above, removed, with rage and anguish. (March 20th. 525 ft.)

LITERATIA.

Love Letters.—Some compromising epistles returned to a married flirt, cause considerable trepidation until the lady has them safely out of the box, to which her husband has the only key. (March 20th. 950 ft.)

Her Scorn Repaid.—Kingston, the detective, finds himself upon a strange case, and a rascally baron turns the tables on him by compromising his honour. A telegram gives a clue, and the thread enables a clever ruse and the capture of the baron, who evades the penalty of the law by suicide. (April 2nd. 2,225 ft.)

MICHIGAN.

How Machinery Replaces Manual Labour.—Out in the Far West, improved agricultural methods are seen at work. A gold dredger at work and an excavator on a new canal complete the series. (March 20th. 525 ft.)

The Thwarted Plot.—Tempted by a big pile of gold in a patient's cabin, the doctor, with the aid of a friend, works out a rascally plot, the latter acting the part of an invalid visitor. A sensational discovery causes the punishment of the criminals. (April 2nd. 950 ft.)

PATHE.

Wiffles' Wasted Flirtation.—The super-gallant, in amorous pursuit of the new cashier at a café, incurs the jealous revenge of a waiter, then finds that the new charmer is really a youth in female attire. (April 2nd. 850 ft.)

PATHECOLOR.

Gerardmer, in the Vosges.—Another of the enchanting "Beauties of France" series, the lake encircled town and the falls making a fine picture. (March 20th. 475 ft.)

A Glance at the Roman Campagna.—Scenes of desolation characterise the famed Apian Way, and we find a vivid contrast in the beautiful valley of the Arno. (April 2nd. 325 ft.)

Insect Mimics.—Some of Nature's marvels in the tropics, such as the leaf insect of the East Indies and the twig-like gigas of Java are included in an instructive coloured release. (April 2nd. 425 ft.)

THALIE.

An Overcoat in June.—Carza, being hard up, is compelled to effect a jumble sale until he has but little left. When a zealous servant removes the coat, the meal of which Carza is in search comes near to being an enjoyment in memory alone. (April 2nd. 575 ft.)

R. PRIEUR & CO., LTD.

JANIN.

The Man With Two Faces.—An unscrupulous rival adopts a disguise as the pupil of the professor, then murders the old man. The student is imprisoned, but the girl believes in him and refuses the other. In the end virtue triumphs over vice. Mlle. Yvette Andrevor takes the leading part in a convincing manner. (March 30th. 2,280 ft.)

PRIEUR.

At Sunset Ranch.—Strong Tim, the tenderfoot, finds a burglar in the ranch, recognises the owner's son, and allows him to go. Tim finds suspicion falling upon himself and leaves, but after a thrilling chase the son's confession clears the novice. (March 30th. 620 ft.)

Roped and Tied.—With the assistance of two cowboy pals, Milly and Ned see their respective parents away in hot pursuit of a supposed elopement, and meanwhile get solaced in leisurely fashion. (March 30th. 1,000 ft.)

SELIG POLYSCOPE CO.



"Until the Sea—".—Her lover reported lost at sea, Bessie finally yields to the importunities of another. A year later, Jim returns, realises the awful truth, and drags himself away a broken man. (March 30th. 1,234 ft.)

His Sister.—Nobly sacrificing his ambition for the girl's future, Frank is finally forced to reproach her for selfishness. The old judge overhears one day, and adroitly manages to secure happiness for her and for Frank, who loves his daughter. (March 30th. 903 ft.)

Buster's Little Game.—Returning West after a University training, he is treated as a tenderfoot, his only friend being the ranchman's daughter. Buster shows his true mettle with a vicious horse, and wins the girl's love into the bargain. (March 30th. 908 ft.)

With Eyes So Blue.—The beautiful sentiment of an old song is visualised in a fine story of the sea. (April 2nd. 798 ft.)

Dad's Girls.—Western play, with some splendid horsemanship and a specially reissued subject. (April 2nd. 985 ft.)

Unto the Third and Fourth Generation.—Realistic and romantic drama, the first reel a prologue in the time of George II. A tale of high living and duel-



ling, and the continuance of the curse into modern times. The curse of the cup and the sword is at length broken through a good woman's influence. (April 2nd. 1,985 ft.)

G. SERRA.

CINES.



Italy, interspersed with wonderful contrasts and lighting effects. (March 30th. 295 ft.)

A Sea Drama.—Graphic "short length," with charming settings upon the seashores of Italy. (March 30th. 557 ft.)

A Wife's Devotion.—Engrossing and magnificently mounted play of social life and intrigue in Italy.



Specially reviewed in THE BIOSCOPE of February 26th on pp. 961-3. (April 2nd. 2,059 ft.)

Bloomer and the Maid's Shoes.—His little scheme to smuggle a note in with some new shoes unfortunately brings along the giddy maid instead of the mistress, and before long an irate husband with a big stick. Bloomer's epidermis serves as a painful warning for quite a long period. (April 2nd. 583 ft.)

THANHOUSER.



The Head Walter.—Firmby believes that the fair sex adore him. One even requests him to call upon her. He goes, armed with a huge bouquet, and is astounded when the whole family inspect him curiously. When he learns that they only require a butler he makes a dignified "exit." (March 30th. 1,006 ft.)

His Father's Wife.—Marrying an adventuress, the elderly broker is inveigled into making a will in her favour. Her character being revealed, a second will was made. How this was lost, and the son's wonderful recovery of a lost fortune through a fire rescue makes a good drama. (April 2nd. 1,024 ft.)

Uncle's Namesakes.—Uncle's return from foreign parts causes consternation over the terms of his will. The twin girls are hurriedly disguised as boys, but uncle sees through the deception and gives the poor little "chaps" an awful time. His final message causes a sigh of relief from all concerned. (April 2nd. 1,013 ft.)

PRINCESS.

The Law of Humanity.—The victim of a delayed blast lies ill and all aid is refused to the family by the quarry owner. An accident to his own child, which is taken to the employee's house, opens his eyes to distress, and he makes a generous recompense. (March 30th. 1,016 ft.)

TRANS-ATLANTIC FILM CO.

BISON 101.

The White Vacquero.—In bravado, he steals a pretty girl from the fort. Attacked by the troopers he escapes, and finally ends his life while defending the girl and her people from the savage Indians. (March 30th. 1,740 ft.)

War of the Cattle Range.—Failing to gain the love of the schoolmistress, Bainbridge, a thieving farmer, attempts a dastardly revenge on his rival. He is shot dead whilst fleeing from a summary justice. (April 2nd. 2,000 ft.)

CRYSTAL.

Oh! What a Swim.—To throw off pursuit two hobos steal the clothes of girl bathers, but find that the feminine apparel proves anything but a blessing. (March 30th. 370 ft.)

The Game that Failed.—Hubby elects to sham ill, in order to evade his ma-in-law. When, however, she elects to stay and nurse him, he quickly perceives his error. (March 30th. 270 ft.)

The Hand of Providence.—The woman's husband sent to gaol for forgery, she is compelled to seek work as a governess. Her widowed employer loves her, and the husband's death while burgling enables a final happiness and a new life. (March 30th. 990 ft.)

Misplaced Love.—Lured to the city by a crook, the girl is soon disillusioned. Condemned by her parents, she seeks employment. The young manager falls in love, and when she saves him from the crook who would have betrayed her a brighter future dawns before her. (April 2nd. 995 ft.)

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Ancient Temples of Karnak.....	Vita.	T	492	Canals of Venice.....	Vita.	S	236
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The Right Man.....	Vita.	D	977	Greedy George.....	Ed.	C	500
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Angel of Peace.....	D		773	Oh! What a Night.....	Maj.	C	530
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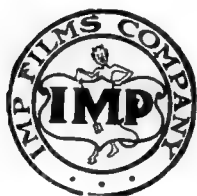
COMEDIES

FRONTIER.

Slim and the Boys at Breezy Beach.—In order to pay for a swell dinner for the girl and her mother, Slim steals the other fellow's clothes while they are bathing. Clad in little more than slips and a smile, the boys crowd into the café, to the consternation of Slim and the diners. (March 30th. 1,005 ft.)

When Spirits Walk.—A college man is dared to sleep in a haunted house. A somnambulist cook is the cause of the trouble. Some ludicrous scenes end in Jack proving his bravery. (April 2nd. 1,015 ft.)

IMP.



His Hour of Triumph.—The newly acclaimed actor, the honour of a leading part thrust upon him, is seen to receive the adulation of a crowded house, yet is conscious of the death of a beloved wife, and breaks down at the last "call." (March 30th. 2,005 ft.)

Plain Jane.—The Cinderella of the studio, in order to impress her master, dresses up in the clothes of a rich client. The artist is struck by her beauty, and leaves his rich coquette. An accident to the girl firmly cements their love. (March 30th. 990 ft.)

Harry Mayer in Laughland.—Another series of comicalities by the clever cartoonist. (April 2nd. 400 ft.)

Pleasing Her Husband.—Green, jealous of Brown, persuades his wife to don fashionable attire, but is mighty sorry afterwards when the effect upon mankind is noted. (April 2nd. 560 ft.)

JOKER.

The Tramp Dentists.—The dentist is accidentally carried away on Richfellow's yacht. The tramps open out the business, and ply a "roaring" trade until the call of the road "beckons them onward." (April 2nd. 970 ft.)

NESTOR.



30th. 1,000 ft.)

The Girls and Dad.—The old fellow is secretly engaged, but refuses his girl similar happiness. When they discover his secret, he soon gives in. (March 30th. 450 ft.)

Curses! Said the Villain.—The pretty girl is entrapped into the harem, but her hero breaks his bonds, uses a cross-cut saw, sees and settles the villains, then escapes with the damsel in dramatic style. (April 2nd. 1,000 ft.)

The Brothers.—To save his younger brother from an adventure the elder makes love to her himself. The jealous one shoots him, but is disillusioned when the woman is arrested as a forger, and craves his brother's forgiveness. (April 2nd. 905 ft.)

POWERS.



When Joe Went West.—Fond of a jest, he poses as the newly arrived minister and exposes the petty foibles of the church committee. Joe eventually wins the hand of the poker playing elder. (March 30th. 1,025 ft.)

Cross Purposes.—Changeable Cleo refuses to marry a man she has never seen, then elopes with the very fellow in his car, with pa in hot pursuit. The old chap merely wanted to give his consent, and is (finally) enabled to manœuvre a marriage. (April 2nd. 835 ft.)

VICTOR.

The Influence of Sympathy.—Having lost her little one, the mother is about to end her existence, but finds near the water's edge a deserted child, which fills the vacant place in her heart. (March 30th. 1,960 ft.)

The Passer-by.—The wanderer appears at a lawn party, hears a vile plot, and fights for a woman's honour. He hands the girl into the care of her lover, then leaves as he came, refusing all reward. (April 2nd. 1,805 ft.)

TYLER FILM CO., LTD

CONTINENTAL KUNST.

A Sister's Hate.—Stricken dumb and paralysed, she lives to witness illicit love between her sister and the man she desired. One night the couple are found murdered. The husband is arraigned for the crime, the evidence is all against him, when the invalid sister miraculously recovers her voice and confesses that the crime was hers and caused by jealousy. (March 30th. 3,000 ft.)

URBANORA.

URBAN-ECLIPSE.

The Iron Man.—The first of the adventures of Barnet Parker detective series, in which he traces out a mysterious crime, first in a linely inn, then in the castle. He is suddenly gripped by an ingenious mechanical figure of a knight. He escapes, and subsequently utilises the Iron Man as an aid to a thrilling coup. (April 1st. 1,845 ft.)

Sammy's Double Bass.—As a performer of deep-chested rag-time, Sammy sets even an elephant dancing. A policeman adds his ponderous step to the din, but a wicked wee laddie stops Sammy's sawing, and the melody (?) is heard no more. (April 1st. 360 ft.)

A Trip on Lake Stornberg.—A favourite and exceedingly picturesque trip from Munich past the summer residence of the ill-fated King Ludwig. (April 1st. 330 ft.)

UNIVERSAL FILM CO., LTD.

BLUE CAT.

The Training of a Boxer.—Blakeborough, a well-known exponent, is seen in active preparation, an excellent series of sparring matches ending the film. (April 2nd. 475 ft.)

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MOTOGRAPH.

Taxidermy.—The care and attention to minor details are well exemplified in views of clever work by an expert naturalist. (March 30th. 360 ft.)

SPANGLIAN.

The Secret of the River.—Dramatic story of Spain, historically correct in costume, and unfolding in beautiful scenes an engrossing legend of the forgotten past. (April 2nd. 1,066 ft.)

**VITAGRAPH.**

The Golden Pathway.—Society drama, in which an unscrupulous lawyer gets his deserts and designing women get a big surprise. In the end a young couple are enabled to profit by a genuine will and a mutual love. (March 30th. 2,116 ft.)

Sacrifice.—Losing all traces of his former love, the colonel becomes engaged to another. The girl meets



his old sweetheart, and sacrifices her own love in order to effect a reunion. (March 30th. 1,023 ft.)

That Suit at Ten.—Jim, the fat fellow, buys a cheap suit. When it rains, the clerks enjoy a good laugh as the clothes gradually become a minus quantity. Jim finds that reckless economy does not pay. (March 30th. 711 ft.)

Troubles of a Flirt.—Reissue of a capital comedy, in which Miss Florence Turner appears. (March 30th. 393 ft.)

A Game of Cards.—A quarrel between two men as to the guardianship of a young girl is won by the doctor. When she returns from school, love arises between the girl and her guardian. The other man tries to entrap her, but a tragedy serves to bind the love of the girl and her protector. April 2nd. 1,013 ft.)

The Life Saver.—Cutey cleverly turns the tables on Ethel at the seaside, and pretends to be in difficulties. The end of the affair is an amusing race against time to procure a wedding ring. (April 2nd. 1,013 ft.)

Big Bob Walts.—In the depths of remorse over the murder of a returning miner, Faro Frank decides to impersonate his victim and to aid his old parents. When the Sheriff comes to seek Frank, the old folks' story touches his heart, and he decides to wait for his man while they live. (April 2nd. 1,007 ft.)

Performing Lions.—Some magnificent animals are put through a daring performance by a lady trainer. (April 2nd. 239 ft.)

WESTERN IMPORT CO.**BRONCHO.**

The Woman.—Story of a woman's struggles and sacrifices for an invalid husband, even to working in a gold reservation and singing in a rough miners' saloon. The husband dies, and she follows him by her own hand. (April 2nd. 1,967 ft.)

K.B.

The Revelation.—Weird and fascinating dream drama of prehistoric days, in which the dreamer sees himself as a cave dweller and fighting to protect a woman of the period. (March 30th. 1,083 ft.)

The Claim Jumper.—The prospector's wife suspects mischief, visits the claim, and finds "her Jim" wounded. Quickly mounting a horse, she beats the claim-jumper to the sheriff's, and lays the posse upon his track. (April 2nd. 1,061 ft.)

KEYSTONE.

A Race for a Bride.—Fatty finds a means of defeating the schemes of an irascible father, an auto being pressed into service. Fatty's escapades provide great sport for the spectators. (March 30th. 1,020 ft.)

Carnival at San Francisco.—A famous anniversary parade is witnessed; a picturesque and interesting sight. (March 30th. 365 ft.)

Our Children.—The first comedy of the "Kid" stock company, and a capital play anent juvenile jealousy. (April 2nd. 1,030 ft.)

KOMIC.

Hiding the Wad from Wifey.—Hubby returns home inebriated, hangs his hat on the gas bracket, and retires. Next day, wife rises first, throws the hat out of the window into the hands of a tramp. Hubby's hunt for a hat causes a disastrous day. (March 30th. 421 ft.)

The New Curate.—An escaped inmate of the hospital finds a bather's suit, and has a fine time as the expected new arrival at a neighbouring village (April 2nd. 411 ft.)

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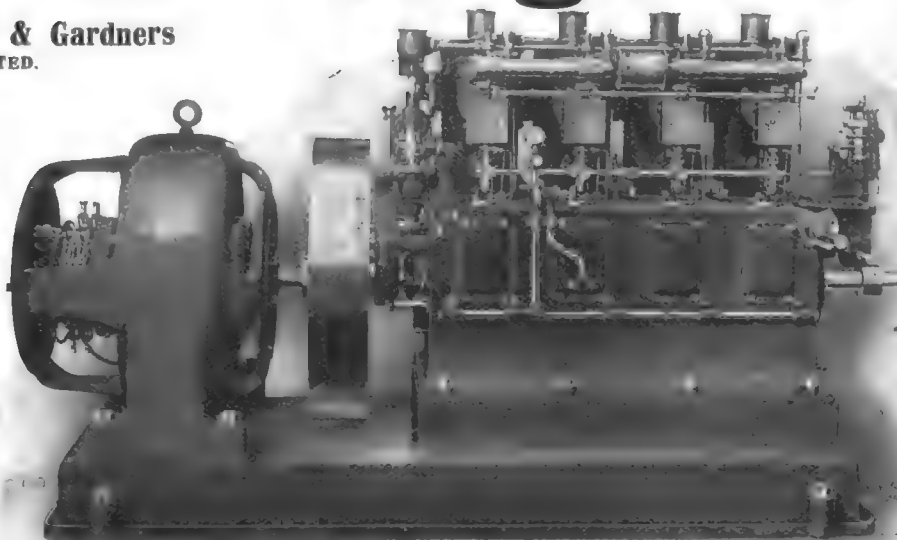
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	Des.	Feet.	Date.
At the Potter's Wheel.....	D	980	Mar. 10
True Western Hearts.....	D	981	— 19
Calamity Anne in Society.....	C	954	— 23
A Blow-out at Santa Banana.....	C	1656	— 26
Withering Roses.....	D	1000	— 30
The Hermit.....	D	2000	Apl. 2

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BLUMBERG, LTD.,

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Secret of the Black Cat Inn.....	D	3000	Mar. 25
Arundel	S	270	— 30

DART.

A Bid for a Throne.....	D	1800	Mar. 16
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CLARENDON.

Clarendon Film Co., 187, 189, Wardour Street, W.

Regent 4596.

Clarifilm, London.

When Every Man is a Soldier.....	Com	515	Mar. 16
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CRICKS & MARTIN.

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Biolesque, London.

The Electric Doll.....	Com	500	Mar. 19
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Filmotan, London.

DART.

	Des.	Feet.	Date.
Haafnet Salmon Fishing.....	E	290	Mar. 19

NEVADA.

The Bugle Call.....	D	975	Mar. 9
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SAVOIA.

Home, Sweet Home.....	D	2590	Mar. 19
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A Little Child Shall Lead Them.....	D	2400	Mar. 16
When the Hurricanes Took Up Farming	Com	592	— 26
Springtime in Nice.....	S	1 reel	— 26

EMPIRE.

How the Native is Educated in South Africa	E	357	Mar. 19
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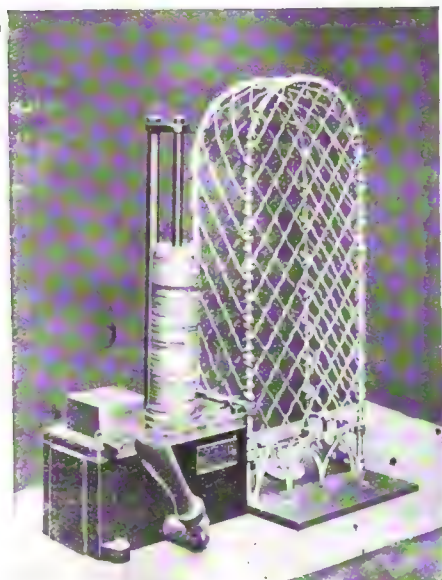
Pearls and Patience.....	D	2314	Mar. 30
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I. and E.

Glimpses of Dutch Country Life.....	S	344	Mar. 30
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 Scenes in the Works, Longwy.....E 545 — 16
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The Slave of His Past.....D	2635	— 26	
The Lost Heir.....D	2258	— 30	

MUTOSCOPE.

The Duke of Brunswick's Stud Farm.....E	345	Apl. 2	
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SASCHA.

The Lake of Como.....S	410	Mar. 26	
On the Bernina Railway.....S	318	— 30	

VITASCOPE.

The Diamonds of the Duchess.....D	2052	Mar. 16	
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A Leak in the Pipe.....Com	337	— 19	
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A Masked Mix-up.....Com	476	— 26	
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The Waif of the Desert.....D	2050	Apl. 2	
Her Boy.....D	1027	— 2	
A Corner in Popularity.....C	408	— 2	
When the Well Went Dry.....Com	554	— 2	

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Out Blacked.....C	580	— 16	
The Lonedale Operator.....D	1035	— 16	
His Father's House.....D	1025	— 19	
The Suicide Poet.....C	632	— 19	
A Fallen Angel.....D	1045	— 19	
Her Pet.....Com	340	— 19	
Beyond All Law.....D	1026	— 23	
Skelley's Skeleton.....C	651	— 23	
Just Boys.....C	386	— 23	
His Mother's Scarf.....D	1036	— 23	
All for Science.....D	1002	— 26	
Buy Wool.....C	632	— 26	
White Rose of the Wilds.....D	1033	— 26	
If It Were Not for Polly.....D	1078	— 30	
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Visit of Wild West Show to Los Angeles.....I	—	—	
Cambridge and Its University.....E	—	—	
The Carnival at Nice.....S	—	—	
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Oh! That Gigetta.....	C	1723	Mar. 16
Essence Manufacture.....	E	542	— 16
The Virgin of Babylon.....	D	920	— 19
Gigetta is Jealous.....	C	1761	— 23
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The Fruits of Envy.....	D	1700	Mar. 26
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Hare Shooting.....	Sp	368	— 23
Monuments of Florence.....	S	378	— 30

SVEA.

Winter Days in Stockholm.....	S	375	Apl. 2
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A Mix-up in Pedigrees.....	C	991	Mar. 10
The Greatest Love.....	D	904	— 19
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The Ice Man's Revenge.....	Com	995	— 23
Chapter of His Life.....	D	1000	— 26
An Aesthetic Match.....	C	550	— 30
When the Debt Was Paid.....	D	1000	— 30
The Tongue Mark.....	Com	852	Apl. 2

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The Hardest Way.....	D	902	Mar. 16
The Original Will.....	D	906	— 19
Hearts of the Dark.....	D	987	— 23
Oh! What a Night.....	C	530	— 26
The Buffer.....	C.D	960	— 26
Makers and Spenders.....	D	971	— 30
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Targets of Fate.....	D	1942	— 2

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Norfilcom, London.

Alone With the Devil.....	D	3210	Mar. 16
The New Cook.....	C	1260	— 16
Judge Not.....	C	987	— 19
Regensburg.....	S	413	— 19
The Pride of the Circus.....	D	2670	— 30
The Applicant.....	Com	866	— 30

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Com		570	— 16
Polidor, Somnambulist.....	Com	680	— 19
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The Cinematograph and Education.

By MORLEY DAINOW, B.Sc. (Lond.), Hon. Sec. the Education Cinematograph Association.

The greatest influence in the social life of civilised nations at the present day is the cinematograph. The success with which the picture palace has asserted itself in every town, city, and village of the whole world is quite wonderful. It appeals to young and to old, to rich and to poor, to cultured and to uncultured. When the King wished to give a pleasant birthday surprise to the Queen-Mother he arranged for a cinematograph entertainment. When a poor father expresses his generosity to his poor children he gives them each a "halfpenny" to go and see the "pictures." Public taste expresses itself by very numerous visits to the picture palaces. It is not merely the taste of the ignorant many, but of the select few. At the scientific matinées arranged by THE BIOSCOPE, by the *Evening News*, Messrs. Pathé Frères, and by Mr. Urban were found representatives of all branches of culture. The cinematograph is a distinct and powerful influence in the life of all civilised nations to-day.

The vital reason for this great position of the cinematograph is that it satisfies a need in human nature. All healthy men and women like wholesome pleasure. The moving pictures are capable of giving such pleasure in an unique way. They can take us out of ourselves and plant us in lovely Switzerland; they can thrill us with exciting stories of fine adventures; they can amuse us with rollicking comedies; they can move us with deep tragedies; they can please us with finely acted dramas; they can instruct us with news and useful information. All this can be done by a most powerful and fascinating appeal to the most powerful sense—the sense of sight. "Seeing is believing," and all humanity flocks to see, believes, and is entertained. Above all, the cinematograph is cheap, and hundreds of thousands have enjoyed a picture palace who could never have afforded an ordinary theatre.

Amidst all this feast of power and of plenty there is also a certain amount of harm. The conditions of the picture palaces have often called for strong comment from all those keen on national health. The flicker of the pictures is alleged to be a strain on the eyes. The inflammability of the film is sometimes a source of great anxiety to parents. But above all of these is the nature of the pictures shown. The opinion is often expressed that it is a great pity that members of this great and growing industry did not consult authorised opinion before allowing certain films to be manufactured. Miss Penrose Philp, of the State Children's Association, has said that every week there are a large

number of cases of arrest of child criminals who invariably state that the "crimes were suggested by the pictures."

Here have we, then, a new and wonderful instrument which is doing very much public good, and which can be developed to do the maximum public good and no public harm. In order to realise this it is necessary that a body of well-informed and capable citizens should be formed to formulate a plan. Hence, at a meeting in London on January 29th, at which Sir Albert Rollit presided, and which was addressed by Dr. Lyttelton (headmaster of Eton), Mr. A. P. Graves (Chairman of the Representative Managers of the London County Council schools), Mr. C. S. Cobb (chairman London County Council), Dr. Kimmins (Chief Education Inspector, London County Council), and Mr. Bernard Shaw, an Educational Cinematograph Association was started, with myself as secretary. At a subsequent meeting the provisional committee of the Association passed resolutions that its aims were: (1) to estimate the place of cinematograph illustration in teaching; (2) to arrange the best methods for its use in schools, in institutes, and in general education; (3) to draw up a list of films suitable for these purposes. This is an exceedingly important step, and I hope this difficult work will meet with all the encouragement and help that it deserves.

Apart from its place as the chief amusement of the nation, the cinematograph has a distinct and important place in its education. It can be used in general education, in special education, and in the schools. By general education I mean the ordinary news film, the ordinary geographical, historical, travel, industrial, and scientific films by which the public are given exceedingly useful and highly important knowledge which will help them in the understanding of many important public questions. This sort of educational influence can go on from early youth to old age, and will eventually form as powerful an instrument of general culture as the daily and weekly Press. By special education I mean education for a special purpose other than purely scholastic, such as industrial, business, or physical. To take the latter example, there are many ways of jumping hurdles, but there are only one or two ways of doing it with maximum rapidity and minimum exertion. To young athletes a series of films of famous hurdle jumpers showing above all the position of the feet in jumping would be part of their athletic training. By education in schools I mean, firstly, the place

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of the cinematograph in the science and art of teaching and its place in the curriculum.

No method for using the cinematograph for educational purposes can be satisfactory which ignores the essential idea that the cinematograph for these purposes is not an entertainment, but a means of better instruction. Some time ago a proposal was put before the London County Council to arrange for a series of visits of thousands of children at a time to see some moving picture shows for six weeks. The London County Council rejected this. To give its full educational value the "show" side of the cinematograph must be at a minimum. No efficient teacher goes in for "show" methods, and if the cinematograph is to help in teaching it must follow this excellent rule. The ideal to be aimed at in the educational use of the cinematograph was admirably stated at Olympia last year by Mr. Fairgrieve (a University of London teacher of geography) to be that of "a machine in every classroom."

Many eminent thinkers would support the thought that real education begins after school and college. When a boy or young man enters into the battle of life he begins to struggle physically, morally, and mentally, and in this battle of life he learns more than he ever did before. A great deal of this is quite true, and for this what is seen in the picture palaces can be made of great use. For instance, no better antidote to jingoism and no better support to good fellowship can be given than the sight of pictures showing beautiful foreign scenery and touching incidents of foreign life. It is on seeing such pictures that the deeper feeling of brotherhood is kindled, and only a real grievance will cause it to be hidden.

There is a marked tendency in this country to follow the lead of Germany and of America, and increase facilities for technical and vocational education by means of day or evening schools. Now, in vocational education, to take only one example, the cinematograph can be of extreme value. In Germany, for instance, it is used to settle one of the most perplexing problems in the life of youth. The choice of a profession or trade is an exceedingly difficult matter. Psychology cannot tell us enough about human nature, and economic psychology cannot tell us enough about the mental processes of any particular work, though these two sciences can tell us a great deal which is very useful and helpful. By means of showing films of actual trades in Germany, boys and girls leaving school are helped to choose their trades and professions. This is excellent both for the child and the particular trade or profession which gets an enthusiastic recruit.

The two great arguments brought against the use of the cinematograph in schools are: (1) It is unnecessary; (2) it will prevent real learning.

The best reply to the first argument is a quotation from a report issued by H.M. Board of Education: "For the first two years picturesque and dramatic stories from history, illustrated by bright pictures which lay stress on the outward appearance of the people, soldiers, ships, houses, etc., of the times will be the best material for awakening in the scholars a living interest in history." The cinematograph will do this work much more effectively than stationary pictures, and so is necessary. The second argument can be met by insisting that when the cinematograph is used it should only be when the children are prepared for a certain series to be shown, and should never be employed where other means of illustration are either equally or better suited. If these precautions be adopted, the cinematograph can become a most valuable instrument in the educative processes of teaching and learning.

Whether the cinematograph be viewed in relation to general or special or scholastic education, it must be admitted that it is a very powerful factor, for it appeals alike to the experience and the imagination; that it is an extraordinary success, for it is patronised by millions of people; and that it is absorbingly interesting, for it can present such a variety of topics, and in such a most remarkable way. In all respects it is a potent influence. Its present use is great, but its possible use can be very much greater. It has disadvantages which can be minimised. What is needed is the thought of experts to be devoted to its proper development. This is the work of the Educational Cinematograph Association.

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SCOTTISH NOTES.

(BY OUR OWN REPRESENTATIVE.)

Since taking up my duties as Scottish representative of THE BIOSCOPE, I have on several occasions written in eulogistic terms of the condition of the Trade in Glasgow and its immediate vicinity. Lest my readers should opine that this prosperity is confined to the aforesaid district, I have this week gone further afield, and find that in districts remote from "the hub," the Trade is in a most flourishing state. In every town in which theatres have been established on the proper lines, paying business is being done, and in many of the larger centres new houses are either contemplated or in course of erection.

In Juteopolis, Dundee, "pictures" are the people's amusement, and the programmes are well selected and up to date. I have before me the programme of the New Electric Theatre, new in name but old in establishment, the Electric being the first purely picture theatre opened in the city. In December, 1910, the Electric first opened its doors, and since then success has been its reward. The manager is Mr. Arthur Howard (a brother of Mr. J. Bannister Howard), who is also Chairman of the Dundee and District Branch of the Exhibitors' Association. The hall, which has a seating capacity of 300, has recently been redecorated, and is one of the cosiest in Scotland. A fine lounge is provided, where patrons can be supplied with light refreshments. The audiences are drawn from the best class of people, and the hall is invariably well filled. The following are items on the finely balanced programme: "Why Girls Leave Home," "Proving a Lover," "Mysterious Airship," "Elsie, the Forester's Daughter," and "Cutey's Waterloo." The programme, which is six pages quarto size, also contains a short synopsis of all the leading pictures. The Electric is run on perfect lines, and Mr. Howard thoroughly deserves the success attending his efforts.

Dundee also has its La Scala, and the house of this name fully maintains the standard of efficiency. Situated in one of the finest thoroughfares, La Scala is at once a handsome and luxuriously-furnished theatre, and a home of the best of pictures and music. In last week's programme, the two principal films were "The Wreck" and "The War Correspondents." Those in search of the ideal programme could safely follow the leading of Mr. A. G. Brown, the popular manager.

B. B. Pictures, Limited, whose houses are so well known in the chief towns in Scotland, are the proprietors of the Palace, Dundee, the resident manager being Mr. Tom Lunn. At the Palace, a "people's house," the principal item last week was "The King of the Air," which drew crowded houses. Pictures and vaudeville both have an innings here, and this week patrons are being provided with pantomime.

Dundee is catered for in a thoroughly up-to-date manner, and it is pleasing to find that the suburbs of the city are not in any way neglected. In Lochee, which is a large industrial district, picture lovers are most capably looked after by Mr. Jack Noble, the gentleman who runs both the Star Electric and the Oxford Theatre. At the latter, which was

formerly the B.B. Picture Hall, the resident manager is Mr. Jack Ogg, and last week all records were broken—"but," says Mr. Noble, "we mean to create new ones this week." Two special pictures are being featured, *viz.*, "In Convict Garb" and "When the Earth Trembled," and it seems as if Mr. Noble's prophecy will be fulfilled. At the Star, where Mr. Noble superintends, three changes a week are provided, and the special attractions shown during this week are "A Pitfall of the Instalment Plan," "A Bargee's Romance," and "When the Starlight Travels."

The best programme for the busy man in a busy thoroughfare is always found at the City Picture House, and Mr. Waddle has earned a reputation in this respects, which places his hall in the forefront of city houses. The principal item on last week's programme was "The Curse of Greed," and other pictures were "The Three Mile Limit," "Dollars, Pounds, Sense" and "The Call" (repeated by request). Topicals and comedy make a pleasing programme. Mr. Waddle has the following printed on his programme:—"The Cinematograph and the Lunch Hour. For the benefit of Business Men and Women during the lunch hours, we issue a book of five tickets—valid only between the hours of 11 and 2 any day except Saturday, at a cost of 2s. 6d.. Each ticket is in two parts, the one half to be exchanged at the box office for admission check, the other half is value for 3d. in the tea balcony."

This is a sample of how things are done in Glasgow, and how they could be done elsewhere.

A subject of special interest to picture lovers was shown at the Theatre de Luxe, Sauchiehall Street, last week, in the great Cines film, "Antony and Cleopatra." The de Luxe have the sole rights of this magnificent subject. The attendances during the whole week justified the expense the management incurred in procuring this picture, and the reputation already secured will be much enhanced by this additional proof of enterprise. Specially arranged music for the production was provided by Meaten's orchestra (augmented for the occasion) and nothing was left undone to screen the famed picture under ideal conditions. The visit was for one week only.

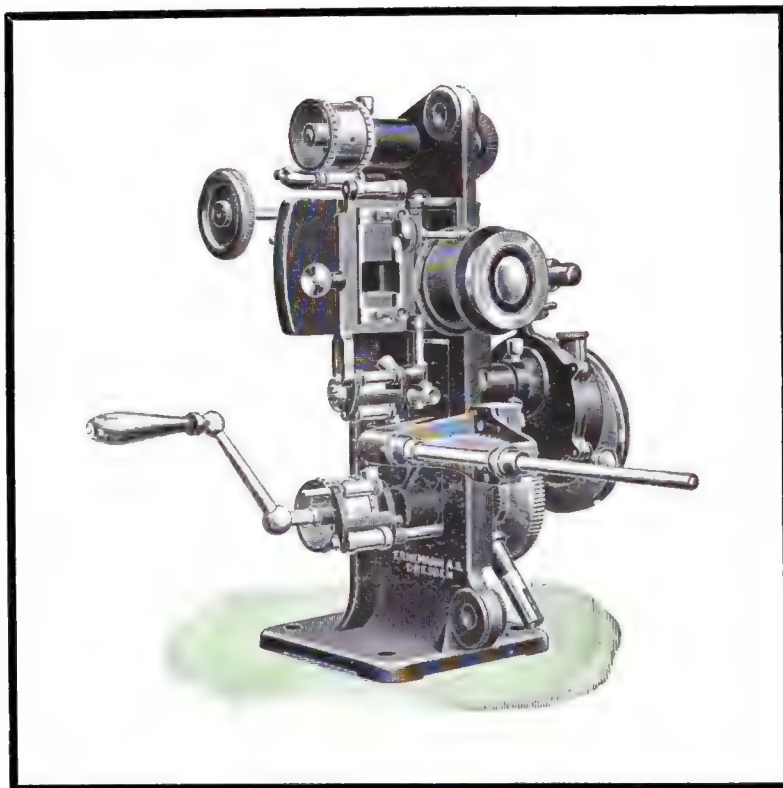
The popular resort adjoining Greenock,—*viz.*, Gourrock, has its picture hall, and here the management provide excellent fare. "The Beryl Coronet," "Riley's Decoy," "Passing of Joe Mary," "The Suffragette" and "Barlin Cure," are subjects to please any audience, and at Gourrock the audiences are large and increasing weekly.

DUNFERMLINE.

The proprietors of the Dunfermline Olympia Palace contemplate considerable extensions to their popular house, and have acquired adjoining properties for the purpose. The extension will provide new main entrance and waiting-room accommodation for the hall's many patrons.

A new picture house is in contemplation for Dunfermline, and sites in East Port Street and Chalmers Street have been inspected in connection with the proposal. The proposed new house will be run by a syndicate.

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Business at the Olympia continues good, and an excellent programme is being submitted this week.

The Cinema House featured the Vitagraph success, "When Women go on the Warpath," and "The Prodigal Brother," "The Next Generation," "The Dustman's Holiday," etc., are also items on an attractive programme.

"Moths," the pictorial representation of Ouida's novel, is the star at La Scala, and a number of other popular subjects are also being shown.

INVERNESS.

At the Central Picture House, Inverness, the capital of the Highlands, the programme presented included "Between Man and Beast" and "In the Bishop's Carriage." The management here show considerable enterprise, and many star pictures find a place in the list of future bookings.

The charming pictures selected by Messrs. Kelso, Kelso, of the La Scala Picture House, coupled with the excellent music of the orchestra, are successfully maintaining the popularity of this place of entertainment. The star pictures last week were "Give us this Day," and "The Magistrates Honour."

DUMFRIES.

The picture houses in Dumfries are being kept well supplied with up-to-date subjects. At the Lyceum Theatre and Picture House the management scored a big success with "The Mysterious Maiden," the fine American War picture; "The Riot," comic, and "The Stolen Miniature." The Dumfries Electric Theatre, starred "Broncho Billy Gets Square," and part six of "Who will Marry Mary," and did excellent business. This week the Electric were showing "The Musgrave Ritual," and full houses were the order of the week.

At the Dumfries Dean of Guild Court, on Friday last, a petition was presented for a warrant to erect a picture house at the corner of English Street and Hood's Loaning. The cost of the new building, which is to seat 1,230 persons, is estimated at £4,000. After hearing the master of the works and Mr. Gunn, architect, Glasgow, on behalf of the company, the warrant was ordered to be issued when a satisfactory arrangement had been come to between the master of works and the promoters as regards the question of drainage. It is not anticipated that there will be any difficulty over the matter, and the new house will form a valuable addition to the places of entertainment in the burgh.

STIRLING.

The Arcade Alhambra, Stirling, is one of the most popular houses in the midlands of Scotland, and good business is the usual rule. The pictures being shown include "The Master Painter," "Seth's Wood Pile," and "Bloomer's Married Life."

At the Olympia, Stirling, continuous performances are given, with matinees twice weekly. Special prominence has been given to the "White Lie," the strong dramatic featuring the famous Parisian actress, Regina Bodett. This week the Olympia are showing "The House of Temperley," and the future bookings include the best films on the market.

"Satan's Castle" and "Wrestling" are the features at the Electric Theatre, Craigs, Stirling, and are drawing good houses. The Electric is a cosy hall, and very popular with the residents in the district.

FORFAR.

The Electric Pavilion is a popular house of entertainment in the county town, and one is always sure of witnessing a good programme. "Grist to the Mill," "Fortune's Smiles," and one of the "Mary" series, are the attractions this week, and the "loons," to say nothing of the "lasses," have shown their appreciation by turning up in crowds.

DUMBARTON.

Mr. William McNair always provides a good programme at the Burgh Hall, Dumbarton, and, as usual, reaps the reward of those who serve out the best bumper houses. Last week he screened "Raised from the Ranks," a 3,000 ft. picture of military life, which suits the "sons of the rock" admirably. Other stars include "Dead Man's Papers," and a Keystone comedy, "A Noise from the Deep."

It is expected the new hall at Dumbarton will be opened at an early date.

At Alexandria, the star pictures at the Public Hall are "Face to Face with a Leopard," "Broncho Billy Reforms" and "Sheriff of Cochise." The Public Hall is the favourite resort, and is doing exceedingly good business.

In the Dumbarton Sheriff Court, John Moncrieff, a cinematograph entertainer, was fined £5 and costs for using premises at the People's Hall, Cumbernauld, for the exhibition of pictures, by means of a cinematograph, for the purpose of which inflammable films were used, without the said premises being duly licensed. The defendant pleaded guilty and said he knew it was a fact many others were doing the same thing. The sheriff said it was quite evident that a fine would have to be imposed which would be a deterrent to others.

HAMILTON.

The Hamilton Picture House, Limited, have secured a high place in popular esteem for the splendid programmes they submit, and a glance at the fare provided proves that it is truly deserved.

LARKHALL.

Attractive programmes are always submitted at the Larkhall Picture House, and are duly appreciated by crowded audiences. Last week the films screened were "Shadows of the Past" and "Fruits of Vengeance," the Vitagraph circus drama. The latter part of the week is devoted to "London by Night," a picture which will appeal to all, and fill the house.

At Scott's Empire, the programme is as varied as one could wish, and contains items suitable to all classes, and, it is needless to say, is deservedly popular. "Escaped from the Asylum" (two reels); "Pride of Battley B." "The Outlaw," "Mother's Boy," "The Magistrate's Conscience," "Substitute Stenographer" and "A Leader of Men" is a selection too seldom met with, and would be hard to equal.

ALLOA.

As a place of popular entertainment, the Pavilion, Alloa, is one of the best, and the management energetic and up to date. The film shown last week included "Lieut. Daring and Room 41," "Rob Buys an Auto," "An Exciting Honeymoon," "A Sea Dog," "Bloomer's Bloomer," "Our Navy," etc., etc. During the week the management filmed the curling match at the Edinburgh Ice Rink. This is a difficult (indoors) subject to film, but it is hoped the enterprise of the management will be rewarded with a successful picture.

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IN THE MANCHESTER DISTRICT.

(BY OUR OWN CORRESPONDENT.)

The Territorials were in possession of the Globe Picture Theatre, Cheetham Hill, on Wednesday last week, and whilst the recruiting sergeants were busy the British Army film was shown, in addition to the ordinary programme. The response to the enthusiasm aroused must be considered satisfactory, as upwards of fifty joined on this occasion. Mr. John Darney, the manager, is putting on some very good programmes, and continues to hold his own in spite of the increased competition. Last week, "Under the Wing of the Mill," "The Boomerang" and "The Mule Ranch Mystery" were shown to very fair audiences. This week the chief draw consists of "The Auto Bandits of New York," a title which he has altered to "The Motor Bandits," etc., as conveying a description of the picture less likely to be misunderstood, and in addition, there is "The Hand That Condemns" and "The Children's Hour." Next week "Montana Joe" is likely to prove a wise choice, whilst for Easter week "Napoleon" is the picture which will be allotted premier place in the bill.

The Premier, Cheetham Hill Road, is making a bold bid to maintain its title, and a veteran like Mr. Edwin Seddon at the head of affairs inspires considerable confidence in the ultimate result. In view of local competition, the important factor is to maintain the quality of the entertainment, and that he fully recognises this fact is proved by the present programme, and that of the immediate future. Last week "David Copperfield" proved the magnet, ably assisted by Mr. T. Brummitt as lecturer, and to mention only one other picture, there was "Martin Numa," the exclusive detective drama, in four parts, which fully came up to anticipations. This week successful houses are likely to be maintained with "The Wreck" (the Vitagraph drama) whilst to follow are several films of equal interest.

The Shakespeare, Halliwell Lane, one of the latest opened in the district, was doing good business on Friday night, although this night is always a busy one in the neighbourhood of Cheetham Hill. It is only a month since the opening, but Mr. J. Jones, from America, has gone, and his successor, Mr. Frederick G. Fry, Mus.Doc., has also left, and the vacancy thus created has not yet been filled. The programme last week consisted of an exclusive, entitled "The Chinese Death Thorn," and various other items, the most attractive among which was "The Escape of Jim Dolan." This

week, apart from "Honesty" and "The Money God," the chief interest is likely to be centred around the picture of the match between Manchester City and Sheffield United, which will be shown throughout that period.

I have several times referred to the excellent and varied programme to be found at the Rusholme Theatre, and last week was no exception to the rule. It is one of the fortunate houses of entertainment of the kind which can combine with its pictures a few vaudeville turns and invariably each is worthy of the other. Mr. Linley usually manages to secure some good talent of the latter description, and during the past week the programme, in addition to "Whimsicalities," "Trimming a Boob," "His Last Fight," "Autumn Love" and "The Price of Thoughtlessness" has included turns such as "Nava," "The Dainty Danes" and "Will Tyler."

A very much improved place is the Bijou Theatre, Cheetham Hill Road, and the residents in the vicinity have no cause to go further afield for their entertainment. The versatility of the proprietor and manager is proved by the fact that at one and the same time he is able to successfully cater for the inhabitants of this district and those of North Wales, and it is only an individual of wide experience who could accomplish such a feat. Last week very good houses were delighted with "The Four Dare-Devs," "The Sheriff and His Man," "The Convent Gate" and "What Father Saw," whilst among some of the coming attractions are "Big Game Hunting in Central Africa," "The Wastrel," "In Mid-Atlantic," "John Lawson in Humanity" and "A Tragedy in the Clouds."

The Deansgate Picture House gives the impression of having improved during the past few weeks. Certainly Mr. Beecher is leaving no stone unturned in his endeavour to make it one of the most popular places in Manchester, and there is no reason why his efforts should not be entirely successful. Last week interest was chiefly centred in "The Escape of Jim Dolan," "A Friend's Forgiveness" and "Why I Am Here," although the clever series of satirical cartoons on current events was an excellent feature among other interesting items. This week the continuous stream of people is chiefly attracted by "Amid Raging Beasts." Everyone who has visited the tea room and tea balcony on the first floor is particularly charmed with them.



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THE "B.B." CINEMA, GREENOCK.

The latest addition to the Greenock picture houses, the famous sugar refining and ship-building centre on the Clyde, is the "B.B." Cinema, of which Mr. J. J. Bennell is managing



director and Mr. Frank Clayton resident manager. The Cinema, as our illustration shows, has a commanding appearance, and occupies a prominent site in the centre of the town. It is in every way a most comfortable and commodious establishment, and compares more than favourably with the best houses in the kingdom. Seating accommodation is provided for nearly 1,400 people. The scheme of decoration is white and gold, while the seats (tip-ups) are all upholstered in French grey corduroy, and are comfortable to a degree. The spacious balcony seats 250, while in the body of the hall accommodation is provided for 700 at 6d. and 350 at 3d. There are numerous retiring rooms, lounges, etc., and everything has been arranged to make the cinema as comfortable and cosy as possible.

In the projection room, which is large and commodious, are installed two latest pattern Simplex projectors, and a biunal lantern. The films, with a throw of 110 ft., are projected on a 24 by 20 ft. silver screen. A Hepworth "Vivaphone" has been installed, and singing pictures are included in every programme. The orchestra, under the direction of Mr. Ernest Crooke, renders appropriate music, and the whole entertainment provided at the "B.B." is always of the "brightest and best."

Mr. Frank Clayton will be remembered by many of our readers in the south as having been

connected with Mr. Matt. Raymond's enterprises. Mr. Clayton has had a long and varied experience in cinema work, and before coming north was engaged at the Assembly Rooms, Woolwich; the Variety Theatre, Hoxton; and the Hippodrome, Grimsby. Joining the B.B. Circuit in November, 1908, Mr. Clayton was for a year at the Wellington Palace, Glasgow, being afterwards transferred to Greenock to take over the management of the Empire, another of the B.B. halls, and also the Town Hall. After four years in the latter position, Mr. Clayton was promoted to the charge of the Cinema on its opening, and has, by his courtesy and geniality, gained many friends among the patrons of this luxurious picture house.



MR. FRANK CLAYTON.

We may mention that the architects for the Cinema were Messrs. Stewart, Tough, and Alexander, of Greenock, while the whole of the upholstery work was carried out by Messrs. Patterson, Limited, of Howard Street, Glasgow.

ON THE YORKSHIRE COAST.

The Temperance Hall, Hunmanby, has been purchased by Mr. Andie Caine, of Filey, for the purpose of transformation into a first-class picture theatre. Mr. Caine is an entertainer of long standing, and was leading humorist in a famous troupe of minstrels who held the for-
shore at Bridlington so long as a decade ago.

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NEWS FROM HERTS.

(BY OUR OWN CORRESPONDENT.)

The cinema has proved itself a very worthy ally in the cause of charity. Watford has an excellent record in this respect, and periodically film exhibitions are given in the local halls to help some worthy object. Last Friday a special matinée in aid of the Benevolent and Orphan Fund of the National Union of Teachers was given by Messrs. Giffen and Moore, at the Electric Coliseum. A crowded house, hugely enjoyed the picture programme, which contained "The Call." For the early part of the week, the pictures screened at the Coliseum included "In the Midst of the Jungle."

The Empire, so excellently managed by Mr. B. Gabriel since its opening, has been acquired by Majestic Theatres, Limited, and the first programme under the new management was shown on Monday. The new proprietors start business in Watford with the motto, "The Cosiest Hall, the Finest Orchestra, and the Best Pictures." "The Sequel to the Wastrel" was exclusively booked, and for the week-end "Fantomas" made its appeal to lovers of drama.

Exclusive dramas always figure in the high-class programmes submitted at the Central Hall. "Fire-fly" and "In the Bishop's Carriage" being the special bookings. During the week the Central Hall programmes contained no less than thirty films.

Very rarely does one see a long film at the Kinetic, the management relying upon varied programmes of short stories to fill their hall, which object is accomplished with a good deal of success. The best film of last week's programme was "A Prisoner of the Harem."

Rickmansworth owes to the enterprise of Mr. R. Barnett the booking of "Antony and Cleopatra," which was shown last Thursday, Friday and Saturday at the Town Hall, with conspicuous success.

Since the introduction of pictures and variety at the Gem Palace, Tring, many delightful combined programmes have been given and public support of the venture is most consistent. Special features on the screen have been "A Regiment of Two" and "Uncle Tom's Cabin."

One of the disadvantages of Hertfordshire is its railway communications, otherwise I could very well have imagined Baldock overwhelmed by enthusiasts eager to see "From Manger to Cross" at the Cinema. No film ever shown here made such a deep impression, and at each exhibition the hall was full. The value of the film was greatly augmented by the music given by a special orchestra, choir, and soloists. The Hepworth singing pictures are screened under exclusive showing rights for the district. The highly dramatic incidents of "The Queen's Jewel" formed part of a recent film programme. Other pictures shown here with gratifying success have been "The Line-Up," "Into the North," "In the Midst of the Jungle" and "The Burning Train."

Some of the other halls of the county have not been behind in the race to secure good things. Hertford people were drawn into the People's Theatre to witness the "Fall of Pompeii," which proved one of the greatest attractions brought to

the town. Another film that went well was the detective drama, "The Riddle of the Tin Soldier." "In the Midst of the Jungle" and "The Burning Train" have also been screened to large audiences. The Princess's Theatre, Hemel Hempstead, has been dealing very successfully with exclusives, and among recent good bookings were "When the Earth Trembled," "In Convict Garb," "Kissing Cup" and "A Message from Mars." The Sherlock Holmes dramas are taking well, "Silver Blaze" being the latest to be screened.—The striking film, "Captain Kidd," was a great attraction at Barnet Cinema, which theatre did record business last week in three exhibitions daily of "Antony and Cleopatra."—At the Ware Picture Hall, Messrs. Skipp and Sons experienced satisfactory business with "The Three Musketeers," "The Jewelled Slippers" and "In the Midst of the Jungle." The programmes here have included the beautiful film adaptation of the poem, "The Lost Chord," "The Burning Train," the very fine "Adventures of the Shooting Party," with J. Bunny as Pickwick, and "The Taking of Rattlesnake Bill."—The Cinema, Cheshunt, has become the property of the Hoddesdon Cinema Company, Limited. Mr. Cluff, who has been in charge of the Cheshunt house, leaves a district in which he has made himself very popular to look after his interests in other halls.—The Burford Street Cinema, Hoddesdon, had "The Riddle of the Tin Soldier," "When the Earth Trembled" and "The Lost Millionaire," "Bombita" and "Fantomas" among its recent attractions, and at Berkhamstead, "The House of Temperley" had a very successful week's run.

The second Hertfordshire house to secure "Antony and Cleopatra" was the St. Albans Cinema, and Mr. E. Dunkley had his hall filled day after day at the exhibitions of this world-famous production. The picture was shown three times daily during the whole of the week, with a Saturday morning matinée for children at low prices. The opportunity of seeing this film was taken the fullest advantage of by the St. Albans public and record business was done. Mr. Dunkley followed up a successful week by running "The Fall of Troy" and "When the Light Came Back" as the principal attractions.

Mr. J. G. Parry's bookings for the Hitchin Playhouse have brought him the usual success that attends his efforts to entertain the many patrons of his popular house. "The Rose of Thebes," an Egyptian love story with many gorgeous scenes, proved a great success, and "The Wastrel" was also exclusively booked for the week.

APPOINTMENT AT ILKLEY.

After a final selection from a number of candidates, Mr. G. Cowan, manager of the Royal Pavilion, Aberystwith, has been appointed manager of the King's Hall, Ilkley. The King's Hall was, until recently, when the Local Government Board interfered, run by the local authority. Later, however, the control was passed over to Messrs. Hibbert's Pictures, Limited. The Ilkley District Council, who are the owners of the handsome building and adjoining Winter Gardens, both of which are part of the Town Hall, retain some interest in the shows.

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London County Council (General Powers) Bill.

INTERESTING DEBATE IN THE HOUSE OF COMMONS

On the motion for the second reading of the above Bill in the House of Commons on Thursday evening last, SIR G. CROYDON MARKS, in moving its rejection, said that less than ten months ago a Bill having similar provisions was rejected by 127 votes to forty-seven. We had suffered too much from grandmotherly legislation in the past. In London some 70,000 shops would be affected. If the Bill was allowed to pass in its present form, it meant that all celluloid would have to be handled and displayed in premises of one storey only. A large number of inspectors would have to be employed. The rights of landlords and tenants would be interfered with, the owners of property penalised, leases already granted were to be set on one side, and tenants could compel owners to carry out conditions no matter how short a period there was to run. There was not a shop connected with the drapery trade, a manufactory of motor-cars, or an engineering establishment that did not employ celluloid in some form or another. Fires had not been shown to be exclusively connected with the use of celluloid. The loss of life in most cases was attributable more to the ineffectual means of escape than to the celluloid stored at such places. There had been over thirty fires in the London County Council's own stations, and there had only been six fires in London connected with celluloid. The Bill was a wanton interference with a new industry, and would check the development of a material coming more into common use every day. It was not the gentlemen sitting on the Council who dictated its policy; it was the permanent officials who ruled everything. This was an attempt to create another large batch of officials who would control 80,000 shopkeepers. The House should assert its authority over the County Council and reject the Bill.

MR. WING, in seconding the motion, said that if the promoters were concerned for the public safety they should have turned their attention to public-houses, which were first on the list for fires, and not to those trades concerned with celluloid, and which were among the lowest. They should withdraw those clauses dealing with celluloid and cinematograph films.

MR. W. GUINNESS, in support of the Bill, said the action of the London County Council was not to make the law more stringent, but merely to lessen the restrictions now imposed by the London Building Acts. They desired more elastic powers, giving to the producer of dan-

gerous materials greater freedom and securing to the public greater immunity from fire. If there was no special danger in connection with celluloid, why had the Home Office appointed a Departmental Committee in connection therewith? According to that committee's report, celluloid was extremely inflammable, and a recommendation was made that premises in which more than 5 cwt. of celluloid was stored should be registered under the local authority and be subject to certain regulations.

MR. GLYN-JONES said he was not prepared to vote against the second reading of the Bill, but he would have preferred one dealing with the storage of celluloid to be general throughout the whole country and under the central control of the Home Office.

MR. ELLIS J. GRIFFITH, Under-Secretary of State for the Home Department, trusted they would not concern themselves with detail at this stage of the Bill; it was the principle only that was now involved—namely, that greater control should be exercised over the celluloid industry, and he submitted a strong case had been made out.

SIR G. CROYDON MARKS ultimately obtained leave of the House to withdraw his motion, and the Bill was read a second time.

THANET TOPLINES.

Business continues brisk at Ramsgate. There is a fine selection at the King's Theatre, the stars being "When Light Came Back" and "Count Zarka." "The Diamond Crown" was also a very popular drama.—A week of exclusives has drawn full houses to the popular Queen's, Mr. Bert Parker again giving three changes to his programme, included in which "Peggy's Burglar," "White Feather," and "Heartbroken Shep" were popular numbers.—Mr. H. B. Lenton is maintaining a high average at Shanly's. "The Bargee's Romance" was much appreciated, and "Our Wives" met with a full share of popularity.—Mr. F. Fumagalli is doing well at the Cinema, Broadstairs, "Heartbroken Shep," "The Fatal Shot," and "The Pirates" being much appreciated.—At Margate, the outstanding feature was "The Next Generation" at the Parade Cinema. Among many excellent subjects "The Heart of a Fool" made a strong appeal. "The Little Hero" and "A Spartan Girl of the West" were also popular.—"The Shattered Crown" and "Dancer to Duchess" were principal attractions at the Clifton Cinema. "The Lost Chord," with cornet and organ accompaniment, also gave great pleasure.—Mr. Geo. E. May continues to please his patrons at the Lounge, Cliftonville. "The Diamond Crown," "The Wreckers," and "The Occult" were well received.

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NEWS FROM OLDHAM.

(BY OUR OWN CORRESPONDENT.)

So great was the success of "Antony and Cleopatra" when last shown at the King's that, in order to give a large number of persons who failed to see it on that occasion, Mr. Field at once rebooked it. His judgment has not failed him for he had a most successful week, not one of the seventeen shows being a failure.

Mr. Charles Gaston, at the Empire, is doing great business with "The Wreck," "Autumn Love," "The Lost Collar Stud," "The Mystery of the Milk," a Keystone comedy, and "The Small Town Act." An extra attraction was a film of the Territorial church parade.

The Electraceum had a very attractive programme, "The Vampire's Tower," "Gold and Water" and "Our Baby." On Thursday, "Through the Clouds" and "The Man who Vanished" were the principal pictures.

Mr. Fred Dixon celebrated a three years' management of the Hippodrome and did great business. "Uncle Fred," as he is known, is a great favourite, and his song is generally looked forward to. He was helped by his young son, "a chip of the old block," as he describes him, and many local artistes. The pictures were all good, "The Thumb Print," "Women on the Warpath," "Mabel's New Hero" and "Topical Budget" being the chief items.

Mr. Watson, at the Palladium, had an excellent programme, which included "The Wreck," "The Prodigal Brother," "Driver of the Deadwood Coach," "Lieut. Pimple and the Stolen Submarine," "Tweedledum as a Jockey" and "The Bowling Match."

The Gem featured "The Impostor" and "End of the Circle." Changes are made twice weekly at this popular hall, where business is "booming."

At Middleton, the Gem had a fine programme, which included "Perils of the Sea" and "Nick Winter and the Lost Prince." In the latter part of the week crowded houses were highly delighted with the screening of "Convict No. 113." I also learn that Mr. Eric Williams had an enthusiastic reception at each performance a week or two back, when he gave "The Surgeon's Child" and "Hubert and Arthur."

Good business was done at the Premier, "Secret Service Sam," "The Cotton Industry," "Woman's Rights," "The Cabby's Nightmare" and "Oh! That Woollen Undervest," made up a very acceptable programme.

Business is still good at the Star, "Fruits of Vengeance," "Price of Thoughtlessness," "Lieut. Daring and the Mystery of Room 41," "Spider Catches Animals" and "Polidor Applies for the Situation," comprising a programme which pleased the audience.

The Popular screened "Confederates in Crime," "Plot Against the Government," "Harper Mystery," "The Diver," "Shon, the Piper," "Children of Destiny."

Applications were received by the Watch Committee from the Palladium, Star and Osborne for

permission to show pictures on Good Friday. The Chairman agreed with the Chief Constable's remarks. Mills were working and football matches played, and he could not see why people could not be taken off the streets. If the public-houses were open he did not see why there should be any objection to cinematograph halls being open. The applications were granted.

The Osborne reopened last Monday under the management *pro tem.* of Mr. Dastry.

ACTION AGAINST RAILWAY COMPANY.

An interesting claim, which was in the nature of a test case, was made at the Hereford County Court, before His Honour Judge Harris Lea, Mr. Arthur Sharp, licensee of the Picture House, Hereford, claiming £15 from the London and North Western Railway Company for damages sustained through the non-delivery of a special cinematograph film "Fools of Society."

Mr. T. A. Matthews (Hereford) for plaintiff, and Mr. R. Almack (Euston) defended.

In opening the proceedings, Mr. Matthews said Mr. Sharp was in the habit of exhibiting ordinary pictures and special exclusive pictures. He contracted with the Walturdaw Company for a special film, entitled "Fools of Society," to be shown at the Picture House on November 10th, 11th and 12th, and made a special point of booming the film. The film in question was handed in at Euston Station at 3.45 on Sunday afternoon, November 9th, and it was to be sent per passenger train carriage forward. It was signed for by the company's representatives at the same time as other films were dispatched. The film did not reach Hereford on Monday morning.

Mr. Almack: As a matter of fact it did not reach Hereford at all. It was sent on the 10 p.m. train on Sunday, November 9th, and has not been seen since. The Railway Company is now in negotiation with the owners of the film to pay them the sum of £80 for its loss.

Plaintiff said that since he had been at Hereford he had received his films on a Monday morning, but on November 10th, "The Fools of Society" did not arrive. Thinking it would arrive the next day he gave passes amounting to £5 7s. 3d., and as some of them would not be used he estimated his loss in that respect at £4. The picture had been extensively advertised, and as it was not available for Tuesday or Wednesday, the attendances suffered to the extent of £7. He also claimed £2 for special advertising, £3 for a trip to London to see about the delay, and £2 10s. for films to take the place of "Fools of Society." He abandoned £3 10s, and claimed £15 in all.

Mr. Almack submitted that the value of the film to the makers, now that it had been lost, was all the Railway Company could be held liable for unless special notice was given to them that in the event of non-delivery they would be liable to special damages. He did not agree that the Company was expected to know that films sent to them on Sunday morning were intended for production on Monday evening.

His Honour said he must have regard to the fact that the Company never bound themselves to deliver by a particular time, but they knew the film was wanted and they failed to deliver. He must take it that plaintiff incurred loss through the natural circumstances following the loss of the film, and he awarded 15 guineas.



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A SUGGESTION TO CINEMA MANAGERS.

WEEKLY EDUCATIONAL MATINEES.

Showing the Wonders and Beauties of Nature.

- ¶ As a result of wide endorsement of the great value of the moving picture in education, schools and authorities are meditating introducing it into their teaching of nature study, geography, the world's work, etc.
- ¶ We are frequently asked by teachers for advice in the matter of cinematograph lessons. Our reply is to suggest their utilising a local Cinema Hall for weekly school visits in the same way as they utilise, for example, the swimming bath.
- ¶ We now suggest to Cinema Managers that they should cater for this demand where existent and create it where it is wanting by providing a weekly educational matinee in their halls and inform all local schools, institutions, etc.
- ¶ To facilitate the scheme we have prepared "The Pathé Course." The wonders and beauties of Nature, a series of 21 programmes for showing week by week dealing with animals, reptiles, birds, plants, insects, science, geography, industry and varied by humorous films.
- ¶ These programmes, each about 4,000 feet, have been chosen to avoid repetition and duplication, and so that when the series is complete the child or even the adult will have been through a more impressive and instructive course of education than can be obtained from any teacher or college. He will see the world with his own eyes and not merely read printed matter or hear descriptions.
- ¶ Pathé's Educational Films have won the unstinted admiration and praise of the best known authorities in the educational world. They are recognised to be unequalled in scientific accuracy, in beauty, in completeness and in pedagogic value.
- ¶ The cost of the weekly educational programme for one matinee is 30/-. The booking will be exclusive to the district if a minimum of six weekly matinees is fixed.

Halls starting the matinees will be furnished gratis with a supply of pamphlets to assist them in approaching local schools, institutions, etc., synopses of the films, a list of the first 21 programmes, and posters.

Further Particulars—

Education and Scientific Dept., PATHE FRÈRES CINEMA, Ltd.,

Paving the Way to the Cinema Lesson.

By JOSEPH BEST, B.Sc. (Lond.)

If there was ever a fact thoroughly and universally admitted it is that the moving picture is essentially of an educational value. It is allowed as explicitly by the critics of the cinema as by its most ardent enthusiasts. The criticism itself—mostly regarding the influence of certain types of pictures upon young minds—implies that the animated picture possesses a fascinating hold upon the retentive faculties of children—*i.e.*, teaches them that which they will remember and understand.

When this fact is quite clear, that although the moving picture serves excellently the purpose of entertaining, as is obvious from the hold it has on the masses, yet its greatest achievements and possibilities really lie in its power of educating and reaching the mind of young and old—it becomes directly apparent that there is to every cinema hall a wide field still untapped. With its complete equipment and accommodation the cinema cries out to the local educational authorities to come and use it as loudly and imperatively as the manual workshop, the local museum, the art gallery, and the countryside. Cinema managements on the whole are rather slow in grasping this fact. Many managers are inclined to reply pessimistically that the cinematograph apparatus will eventually be introduced into every school. The answer to this is to demand whether there is a complete technical equipment, manual workshop, etc., in *every* school. There are in *some* schools, but these are the exception rather than the rule.

Those who are acquainted with educational finances and the local authorities know well that long before all the schools possess cinematographs, if the cinema halls take up the matter properly, the regular school lesson at the cinema will be a universal institution. There is no possible consideration or argument against it. When children are to be fed with breakfasts or dinners, *each* school is not supplied with a restaurant outfit, nor is the cooking done by the teachers. Cooking is not their business. Again, every school uses text books and yet it has not its own printing plant worked by the teachers. Why, then, must every school have its own cinematograph equipment and films and run its own pictures when there are establishments in each locality whose sole business is to show moving pictures under the best conditions and with the highest skill.

The facts of the matter are, firstly, that most managements do not themselves clearly appre-

ciate what a convenience they are to the educationists; secondly, that there is no combined attempt of the cinema theatres to obtain due recognition and support from the educational authorities all over the country; thirdly, that in very few instances have cinema managers endeavoured to attract the local schools by going out of their way or incurring any expense to meet the teachers' requirements.

Any business house wishing to attract customers does not scruple at spending a few pounds in advertising samples, etc.; yet my experience of cinema managements is that at the loss of a few shillings upon their first attempt, and if all the schools and authorities do not immediately rush into their schemes, a hasty retreat is beaten and nothing further is again attempted. There are, of course, several notable exceptions to this where more enterprising managers have run educational matinées without any support from the authorities at a small loss—although, here again, the showing of these educational films and catering for schools has redounded in indirect ways to their advantage.

What is the best way of running such educational matinées? Can the attendance of children be ensured and the cost of the matinée recouped? This is what the practical manager will ask. As a result of experience in many recent experiments, my reply is emphatically in the affirmative—providing the right procedure be adopted. This is the advice I would give.

Before announcing educational matinées, a list should be obtained of headmasters of the local schools with the largest number of scholars. To these should be sent a letter explaining the scheme for giving special educational programmes for children and asking them to express their opinions. Several headmasters will always be found to favour the scheme and show enthusiasm. An interview should be obtained with one of these gentlemen, and further details laid before him. He should next have pointed out to him that if the demonstration is to succeed, a simple lecture accompanying the film projection will be required, and he should be invited to act as lecturer—a fee of half a guinea or a guinea being offered in return for this lecturing service and for assistance in generally organising the demonstrations to make them a success.

No difficulty would be found usually in securing in this way a headmaster as lecturing organiser—as, apart from the remuneration, he

will be doing useful educational work and obtaining a little free local publicity of the right sort. It is unnecessary to explain that if anything like the right man be obtained the success of the matinées will be practically guaranteed. The lecturing organiser will see to it, at least, that the majority of his own school attend, and through his influence with other headmasters the presence of goodly numbers from other schools will also be certain.

The success of such weekly educational matinées, even without seeking the co-operation of the local officials, will, of course, lead to other and wider schemes—the matinee or special educational demonstration *during* school hours as part of the school curriculum; the sub-

sidising for local educational purposes of the production of educational films thoroughly adapted to teaching requirements. We shall, without doubt, eventually have certain cinemas specialising in cinema lessons—catering for and being utilised by schools alone.

To those managements who have a keen sense of the educational field that lies open to their halls, I would strongly recommend the initial adoption of the weekly educational matinee in the way I have indicated. It will form the thin edge of the wedge into the conservative inertia of modern school systems that is opposing the progress of the cinema in this direction, and where it has been tried in this way it has proved simple, practicable, and financially successful.

NEWCASTLE NOTES.

(BY OUR OWN CORRESPONDENT.)

The Gaumont film of the British Army was a popular attraction at the Queen's Hall, Newcastle-on-Tyne, and the manager, Mr. F. W. Wolters, had a week's satisfactory business. All the troops in Newcastle, including the 5th Northumberland Fusiliers, the 6th Durham Light Infantry, the Royal Field Artillery, and the Royal Army Medical Corps attended at the hall to see this great production, and were highly delighted with it. Some 900 Boy Scouts and Sea Scouts also attended at a special matinee. Mr. E. J. Jennings, the Newcastle manager for the Gaumont Company, had a film taken of the Scouts' visit, and this film was shown at the Queen's on the same evening.

The film taken when Jesmond Dene was covered with a mantle of snow, which was noticed in this column at that time, has been shown on the screens in the past week. It is a great feature film as a local scenic, and Mr. Jennings has received numerous congratulatory messages regarding it. The film is on the open market. Whilst writing of the Gaumont business in the north, it is of interest to record that they are having a big demand for the new model B Chrono projection machine which is in use at the Company's Trade exhibition theatre. They have supplied two of these machines to the Albion Cinema, North Shields, and others to the Palace, Hinderwell; the Theatre Royal, Sacriston; the Cinema, Northallerton; and the Picture House, Scarborough. The Newcastle-on-Tyne Co-operative Society has purchased a special outfit for advertising purposes.

The exhibitors at Throckley have again been endeavouring to obtain licences for Sunday shows, that being the only place in the district where there are no picture entertainments, excepting at Newburn. Opposition was put forward by the local churches, and after a long argument in court, conducted on behalf of Mr. Julius Rhuben, the manager of the Throckley Picture Hall, the magistrates intimated that they were not prepared to vary their decision given on previous occasions.

Messrs. W. L. Reed and Co. had great success with the film of that title at the Shincote, Gateshead, and they backed up "Success" with "Count Zarka."—At the Coatsworth Hall, Gateshead, Mr. Linney

starred "When Light Came Back" and "King of the Air," with others of great attractive value.

Mr. J. R. Collins, of the Globe Theatre, Gosforth, has been showing the Trade something in the nature of a novelty, which might well be copied. He arranged a special Territorial evening, and not only in so far as the films were concerned, but also in regard to the music played by the orchestra, everything was military. He extended an invitation to the members of the Gosforth Company of the 5th Northumberland Fusiliers to attend, and they were present in strong force. The corps has just concluded a special recruiting effort, and the members of the battalion accepted Mr. Collins' invitation, included in the number being over forty recruits. The commanding officer was also present, and was accompanied by officers of the battalion. Amongst the special films secured for the evening was "For the King," and other films of peculiar interest to army men. Several of the officers went on to the stage and entertained the audience, and at the conclusion Mr. Collins was cordially thanked by the Commanding Officer for the excellent arrangements he had made.

A special evening of a different nature was held at the Grainger Picture House, Newcastle. The Newcastle and District Association of Foremen Engineers and Draughtsmen arranged a meeting to be held in the theatre for the purpose of witnessing a film showing the manufacture of steel by Messrs. Jessop and Sons, Limited, of Sheffield. Mr. Barry Rayne, the manager, suspended the ordinary continuous performance, and put on the special film, there being about 400 of the members of the Association present, in reserved seats, and the remainder of the theatre was crowded. The film was a triumph of cinematography, and had only once before been exhibited. As an adjunct was an interesting lecture by Mr. W. H. Thomas, the managing director of Messrs. Jessop and Sons, this being read by Mr. E. F. Maitland, who was introduced by Mr. Bernard Firth, the North-East Coast representative of the firm. The visitors were highly delighted with the manner in which the film was shown, and Mr. Rayne was warmly congratulated. The gathering was another indication of the fact that the educational value of the cinematograph is beginning to force itself upon public attention.

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WORLD OF FINANCE.

The following information has been specially compiled for THE BIOSCOPE, and includes a Register of New Companies, Mortgages and Charges, Winding-up Petitions and Orders, County Court Judgments, Reports of Financial Cases, etc., etc.

All inquiries respecting financial matters must be addressed to the Editor, and the envelope marked "Financial."

LEAVE TO APPEAL REFUSED.

At the Clerkenwell County Court, Ward Cowdery, of Downshire Hill, Hampstead, sued the Picture House (Oxford Street), Limited, 15, Britannia Street, W.C., for £4 4s., as a week's salary, or, alternatively, as damages for alleged breach of contract.

Mr. Houghton, solicitor, appeared for the plaintiff, and Mr. Kingsbury, barrister, represented the defendants.

Plaintiff, in evidence, said he was a bass singer, and was engaged by Mr. Reginald Williams, manager of the Picture House, to sing at every performance of the production "From Manger to Cross." On the Saturday of the first week, when he was paid, he was informed by Mr. Williams that his services would not be further required. Plaintiff asked the reason, and was told that one of the directors found he was "singing flat," and desired that his services should be dispensed with. Plaintiff replied that it was hardly fair as he had done his best throughout, and further, that he had an agreement.

Mr. Kingsbury, for the defence, said they were not making any reflection on plaintiff's general capability as a ballad singer. The defence was that he was utterly unsuited for this particular performance.

In cross-examination, plaintiff said the score might have been handed to him a fortnight or so before the piece was presented. He attended a rehearsal.

Was fault found with you for not knowing the words and the score generally?—No, I don't think so. I candidly admit that at the first rehearsal I was not absolutely sure of everything.

After January 5th, was your singing found fault with?—No.

Were you suffering from a cold?—I had a bad cold.

Evidence was given by Madame Constance Younger, Professor of the Guildhall School of Music, and Miss Ursula Graham, professional vocalist, who were present at the first performance of the film.

For the defence, Reginald Williams said that at the performance open to the Press and clergy on December 31st, plaintiff was "absolutely out of it."

Mr. Kingsbury: In what way?—He did not hear his words.

Further replying to counsel, witness said that from January 5th to 10th, when the production was open to the public, plaintiff's singing was far from satisfactory.

Mr. Kingsbury submitted that plaintiff, having had the score some time beforehand, should have known that his voice was unsuited to the part, and in fairness to the defendants, he should have informed them that it was a part he could not undertake with credit to himself. Defendants were within their rights in dispensing with plaintiff's services when they found he was unsuitable for the part.

Judge Cluer: Plaintiff had a slight cold, which affected him a little bit, but beyond that his singing was all right. He was entitled to judgment.

In reply to Mr. Kingsbury, His Honour said he should not give leave to appeal in such a trifling matter.

Mr. Kingsbury: It is not a trifling matter to us.

His Honour: I am quite satisfied that he was singing perfectly well, beyond the effect of a cold. I shall not give leave to appeal. Judgment was entered for the plaintiff for £4 4s. and costs.

HOGARTH V. BEAVER AND OTHERS.

In the Chancery Division, before Mr. Justice Eve, Mr. Maugham, K.C., moved in the matter of Walter Hogarth, v. Beaver and others, for an injunction to restrain interference with the plaintiffs' rights of light at Yarmouth. Mr. Clayton, K.C., for the defendants, said he did not object to an injunction or to giving an undertaking subject to a corresponding undertaking in damages provided that there could be an early trial of the action, as the defendants were anxious to have their building, which was for a cinematograph theatre, ready for the holiday season.

His Lordship granted an injunction in a form agreed between the parties, and said there would be liberty to apply to fix an early date for the hearing.

CROFTON PARK PICTURE PALACE, LIMITED.

A motion for judgment on behalf of the plaintiff in the case of Billyeald v. the Crofton Park Picture Palace, Limited, came before Mr. Justice Eve, in the Chancery Division.

His Lordship asked if the debentures were now due.

Counsel: No.

Counsel said His Lordship had already appointed a receiver and manager on the ground of jeopardy. Judgment was now asked for in default of appearance by the company.

His Lordship: I think you are entitled to the order. It seems to be in proper form.

PRINCES THEATRE COMPANY.

In the Companies Winding up Court, Mr. Justice Astbury had before him the affairs of the Princes Theatre Company (Registered in Belgium), on a petition by Messrs. F. E. Wilson and Son.

Counsel for the petitioning creditor said the company was a foreign one. The objects of the company were to carry on the business of a cinematograph theatre at Brighton, etc. It had been suggested that His Lordship might transfer the proceedings in the winding-up to the Brighton Court, as it would be more convenient, and would save expense.

His Lordship said if the official receiver thought it right to do so, he could apply to transfer later on.

Counsel for the Company said he consented to an order which his lordship made.

Mortgages and Charges.

HEATH PICTURE PALACE, LIMITED.—First mortgage dated February 19, 1914, to secure £500, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: A. Wilkes, 45, Legge Street, West Bromwich.

GRAND CINEMA (PADDINGTON), LIMITED.—Issue on February 20, 1914, of £600 debentures, part of a series of which particulars have already been filed.

PRINCES ENTERTAINMENT COMPANY, LIMITED.—Mortgage dated February 20, 1914, to secure any money for which the mortgagees may become liable under a guarantee for £700 to the company's bankers, charged on land with premises thereon, known as the Princes Theatre, Seaham Harbour. Holders: J. W. Claxton, Londonderry Road, Seaham Harbour; W. G. Mackay, 10, Clayton Road, Newcastle-on-Tyne; W. Paterson, 138, Brighton Grove, Newcastle-on-Tyne; and H. Wilson, 21, North Terrace Seaham Harbour.

RED HALL PICTURE PALACE COMPANY, LIMITED.—Debenture and land registry charge, as collateral security, both dated February 18, 1914, to secure £1,000. Property charged: The company's undertaking and property, present and future, including uncalled capital and hereditaments in Vanston Place, Walham Green. Holder: F. W. Spruce, Roundhay, Leeds.

ASSOCIATED PROVINCIAL PICTURE PALACES, LIMITED.—Mortgage dated February 16, 1914, to secure £5,000 charged on the Picture Theatre, Barum Top, Ward's End Halifax. Holders: Picture House (Halifax), Limited, 91, Lord Street, Southport.

BALSALL HEATH PICTUREDROME, LIMITED.—Particulars of £800 second debentures, created December 19, 1913, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the amount of the present issue being £500. Property charged: The company's undertaking and property, present and future. No trustees.

CARLTON THEATRE (SWANSEA), LIMITED.—Charge on Carlton Theatre and Restaurant, Oxford Street, Swansea, dated February 25, 1914, to secure all moneys due or to become due from the company to London and Provincial Bank, Limited, 3, Bank Buildings, Lothbury, E.C.

KENSAL RISE PICTURE PALACE, LIMITED.—Debenture dated February 20, 1914, to secure £300, charged on the company's undertaking and property, present and future, including uncalled capital, subject to prior charges. Holder: H. Rogers, 17, Lydford Road, Willesden Green, N.W.

NORTHWOOD HALL, LIMITED.—Particulars of £300 debentures, created January 29, 1914, filed pursuant to Section 93 (3) of the Companies (Consolidation) Act, 1908, the whole amount being now issued. Property charged: The company's property, present and future, including uncalled capital. No trustees.

LONDON ROAD (LIVERPOOL) PICTURE HOUSE, LIMITED.—Issue on February 14, 1914, of £250 debentures, part of a series of which particulars have already been filed.

CENTRAL BELFAST PICTURE THEATRE COMPANY, LIMITED.—Debenture dated February 12, 1914, securing £1,000, charged on the company's undertaking and property, including uncalled capital.

LONDON FILM COMPANY, LIMITED.—Issue on February 25, 1914, of £7,430 debentures, part of a series of which particulars have already been filed.

ASHBY'S PROJECTIONS, LIMITED.—Debenture dated February 23, 1914, to secure £750, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: T. Yirrell, Linslade, Bucks.

STAR KINEMA (FULHAM), LIMITED.—Mortgage, accompanied by two Land Registry Charges, all dated February 14, 1914, to secure £1,143 17s. 6d., and further sums. Property charged: Certain land and premises in Fulham and company's undertaking and other assets, including uncalled capital. Holder: J. Straker, Plas Derwen, Abergavenny, Mon.

BIG "A" FEATURES, LIMITED.—Two mortgage debentures, dated February 4 and 5, 1914, to secure £200 and £500 respectively, charged on the company's undertaking and property, present and future,

including uncalled capital. Holders: C. Canwarden, 53, Lamma's Park Road, Ealing, W., and Mrs. G. Fromberg, 137, Clarence Gate Gardens, N.W.

COLISEUM (CLAPHAM JUNCTION), LIMITED.—Mortgage, and as collateral security thereto, a debenture, both dated February 25, 1914, to secure £2,500, charged on leasehold premises, known as Munt's Hall and 11, Severns Road, Clapham Junction, and the company's undertaking and property, present and future, including uncalled capital. Holder: J. Easton, Worcester Works, Barnsbury.

PALASEUM, LIMITED.—A memorandum of satisfaction in full on January 29, 1914, of charge dated November 26, 1912, securing all moneys due from company to London, County and Westminster Bank, Limited, has been filed.

New Companies.

SPRINGBURN PICTURE HOUSE, LIMITED. (8,978.)—Registered in Edinburgh on February 9th, with a capital £3,500 in £1 shares, to carry on the business as exhibitors of moving pictures. Private company. The number of directors is not to be less than two nor more than seven. The first are: J. Maxwell, A. M. Melville and D. A. Stewart. Qualification fifty shares. Remuneration £40 each per annum (£20 extra for chairman). Registered office: 113, St. Vincent Street, Glasgow.

WEXFORD PICTURE HOUSE COMPANY, LIMITED. (4,100.)—Registered in Dublin on February 10th, with capital £1,000 in £1 shares, to acquire the premises, 9, South Main Street, Wexford, and carry on the business of proprietors or managers of theatres, palaces and halls, cinematograph shows and exhibitions, etc. Private company. The number of directors is not to be less than two nor more than five. The first are: S. Holmes, 92, St. Lawrence Road, Clontarf, Dublin; and S. Amsdolf, 68, Jervis Street, Dublin. Qualification £5. Remuneration as fixed by the company. Registered office: 35, Mary Street, Dublin.

ILKLEY THEATRE COMPANY, LIMITED. (133,927.)—This company was registered on February 12th, with a capital of £7,500 in £1 shares, to adopt an agreement with F. Siegel for the acquisition of certain land and hereditaments in the Grove, Ilkley, Yorks, and to carry on the business of theatre proprietors and managers, cinematograph exhibitors, etc. Minimum cash subscription £2,000. The number of directors is not to be less than three nor more than seven. The first are: F. Siegel, Commercial Street, Shipley; J. Isitt, 3, Selborne Mount, Bradford; A. Pool, Manley Grove, Ben Rhydding; A. E. Walworth, Lister Hills, Bradford; and S. Johnson, 360, Barkerend Road, Bradford. Remuneration not less than £10 per annum. Registered office: The Chambers, Grove, Ilkley, Bradford.

ROATH PARK CINEMA COMPANY, LIMITED. (133,959.)—This company was registered on February 13th, with a capital of £3,500 in £1 shares, to acquire certain leasehold premises at corner of Albany Road, and Wellfield Road, Cardiff, to erect thereon a cinematograph theatre, and to acquire the benefit of an agreement between R. G. H. Snook and A. D. Thomas. Private company. The number of directors is not to be less than three nor more than five. The first are: S. H. Ellse, 19, Marlborough Road, Cardiff; R. G. H. Snook, 94, Albany Road, Cardiff; and H. Dale. Qualification £200. Remuneration not less than £50 or more than £100 per annum, div. Solicitors: A. Giles, 34, Queen Street, Cardiff.

DAVID, HUNTER AND COMPANY, LIMITED. (133,942.)—This company was registered on February 13th, with a capital of £3,000 in £1 shares, to take over

the business of agents for and producers of films and cinematograph apparatus, carried on by W. David and A. C. Hunter, at Donington House, Norfolk Street, Strand, W.C., as David, Hunter and Co. Private company. The first directors are: W. David, Donington House, Norfolk Street, Strand, W.C.; A. Burrows, St. Margaret's, Lodge, St. Margarets; A. C. Hunter and T. S. Carmichael (all permanent). Registered by Newman and Sons, 65, and 66, Chancery Lane, W.C.

WALLASEY THEATRE COMPANY, LIMITED. (133,980.)—This company was registered on February 14th, with a capital of £15,000 in £1 shares, to acquire land in the Public Promenade, New Brighton, with premises in course of erection thereon, to carry on the business of theatre proprietors and managers, producers of cinematograph entertainments, etc., and to adopt agreements (1) with the New Brighton Tivoli Theatre Company, Limited; (2) between H. W. Howell and others; and (3) with F. Wilkins and W. Alexander. Minimum cash subscription £7. The number of directors is not to be less than three nor more than seven. The first are: C. E. Tanner, 3, Gill Street, Liverpool; A. Angers, Bristol Road, Wavertree, Liverpool; F. Wilkins, 27, Duke Street, Liverpool. Remuneration £20 each per annum. Registered office: 25, Castle Street, Liverpool.

A. J. VASEY AND COMPANY, LIMITED. (133,984.)—This company was registered on February 16th, with a capital of £1,000 in £1 shares, to take over the business of cinematograph and music-hall proprietors, carried on by A. J. Vasey, E. W. Dodshon and W. O. Vasey, all of Spennymoor, Durham, as Vasey and Co. Private company. The number of directors is not to be less than two nor more than five. The first are: A. J. Vasey, Linden House, Carlton Terrace, Spennymoor; E. W. Dodshon, 23, Carlton Terrace, Spennymoor; and W. O. Vasey. Qualification £50. Solicitor: T. Jennings, Old National Bank, Bishop Auckland, Durham.

COMBINED CINEMA COLISEUMS, LIMITED. (133,980.)—This company was registered on February 16th, with a capital of £30,000 in £1 shares, to carry on the business of proprietors, lessees, tenants, licensees or managers of cinemas, theatres, rinks, etc. Private company. The number of directors is not to be less than two nor more than seven. The subscribers are to appoint the first. Qualification 250 shares. Remuneration £100 each per annum (chairman £150 extra). Secretary: A. D. Stonham. Solicitor: H. C. Anstey, 329, High Holborn, W.C.

ORFORD PALACE, NEW WHITTINGTON, LIMITED. (133,998.)—This company was registered on February 16th, with a capital of £3,000 in £1 shares, to carry on the business of proprietors or managers of cinematograph theatres, music-halls, etc. Private company. The number of directors is not to be less than two nor more than 10. The subscribers are to appoint the first. F. A. Nodder is first secretary. Qualification £100 shares. Remuneration as fixed by the company.

KIRBY, LIMITED. (134,019.)—This company was registered on February 17th, with a capital of £1,500 in £1 shares, to take over the business of aerial ballet masters, carried on by George Kirby and Sons, of 9, Acre Lane, and Brighton Terrace, Brixton, S.W., to carry on the same, and the business of manufacturers and producers of, agents for and dealers in films and other requisites for cinematograph or biograph performances, etc., and to adopt an agreement with G. Kirby, G. T. Kirby, W. Kirby, and J. R. Kirby. Private company. The number of directors is not to be less than two nor more than five. The first are: W. Kirby, 2, Saltoun Road, Brixton; and G. T. Kirby, 29a, Charing Cross Road, W.C.; and J. R. Kirby,

9, Acre Lane, Brixton, is first secretary. Registered office: 29a, Charing Cross Road, W.C.

RUGBY EMPIRE, LIMITED. (134,025.)—This company was registered on February 17th, with a capital of £7,500 in £1 shares (2,500 7 per cent. cum. preference), to take over the freehold property, effects and business of the Rugby Empire Variety and Picture Theatre, Henry Street, Rugby, belonging to Benjamin and Joseph Morris. Minimum cash subscription £3,500. The number of directors is not to be less than two nor more than five. The first are: B. Morris, 207, Clifton Road, Rugby (managing director); A. G. Finch, L.D.S., R.C.S., 22, Albert Street, Rugby; and J. B. Macdonald, 14, Regent Street, Rugby. Qualification £200. Remuneration of managing director £100 per annum; of others £25 each per annum. J. Morris is manager, with £208 per annum. Registered office: Henry Street, Rugby.

COLOUR PHOTOGRAPHY (FOREIGN PATENTS), LIMITED. (134,037.)—This company was registered on February 18th, with a capital of £1,600 in £1 shares, to carry on the business of photographers, etc., and to adopt an agreement with Kinematograph Engineers, Limited. Private company. The number of directors is not to be less than two nor more than five. The first are: G. W. Stotesbury, 71, Fenchurch Street, E.C.; and F. A. Thomassin, 18, Tavistock Place, Russell Square, W.C. (both permanent). Qualification 100 shares. Registered office: 20, High Holborn, W.C.

PICTURES AND VARIETIES, LIMITED. (134,050.)—This company was registered on February 18th, with a capital of £500 in £1 shares (200 6 per cent. cumulative preference). Objects: To carry on the business of proprietors and managers of theatres, palaces and halls, entertainment shows, exhibitions, etc., and to adopt an agreement with J. T. Bailey. Private company. The number of directors is not to be less than two nor more than seven. The first are: J. T. Bailey, 46a, Market Street, Manchester; and L. G. Bailey, 36, Dover Street, Chorlton-cum-Hardy, Manchester. Qualification £1. Remuneration as fixed by the company. Registered office: The Picturedrome, Church Street, Ashton-under-Lyne. Solicitor: W. Street, 22, Brazenose Street, Manchester.

WOMBWELL PICTURE PALACE COMPANY, LIMITED. (134,052.)—This company was registered on February 18th, with a capital of £1,000 in £1 shares, to take over the business of a picture palace proprietor, carried on by G. Stewart, at the Hippodrome, Wombwell, Yorks., and to adopt an agreement with Mary A. Stewart. Private company. The number of directors is not to be less than two nor more than five. Four permanent directors are to be appointed by the company. Qualification £50. Solicitors: Raley and Sons, Barnsley.

SPALDING HIPPODROME, LIMITED. (134,077.)—This company was registered on February 19th, with a capital of £4,000 in £1 shares, to carry on music-halls, theatres, picture cinemas or places of amusement or entertainment, etc. Minimum cash subscription £7. The number of directors is not to be less than two nor more than seven. The first are: R. Nobbs; H. Bancroft, Hippodrome, Wisbech; G. R. Limmer and J. Harrod. Qualification £200. Remuneration (except managing director), £10 each per annum. Registered office: 6, St. Thomas Road, Spalding, Lincs.

NON-FLAM, LIMITED. (134,167.)—This company was registered on February 24th, with a capital of £1,000 in £1 shares, to carry on the business of cinematograph film makers, producers and reviewers, etc. Private company. The first directors are: W. J. Stevenson, 6, York Street, S.W. (managing director); and J. C. Lubbock. Qualification £50. Registered office: 4, Duke Street, W.C.

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HALIFAX HALLS.

(FROM OUR OWN CORRESPONDENT.)

Striking improvements have lately been in progress at the Picture House, Ward's End. From the architectural point of view it is one of the most striking places of amusement in Halifax. Since Mr. Whitworth took on the managerial duties, big changes have been in evidence. "The Wreck," which was being screened last week, is one of the Vitagraph's greatest productions and proved a great attraction. The recently installed orchestra is proving a good asset to the welfare of this popular place of amusement. A pleasant little function took place one evening last week, on the balcony, the staff being entertained to dinner by Mr. and Mrs. Whitworth, the object being to mark the inauguration of the new *regime*. Among fifty or sixty guests were a number of members of the staff from the head office of the Associated Provincial Picture Houses, Limited, the company that have recently taken over the Picture House. A four-course dinner was served, and much enjoyed by those present, who highly appreciated the new manager's kindness. A programme of music followed, after which Mr. Whitworth thanked every member of the staff for the manner in which they had assisted him.

Mr. Harmsworth, of the Theatre de Luxe, Northgate, was successful in securing exclusive rights of the Wells-Blake fight, which proved a great attraction to packed houses. "A Fight for a Fortune" and "The Curse of Greed" were well received, and amongst his other successful bookings are "Reygate Squires" and "Mounted Officer Flynn."

Of unusual interest to the public, and the cause of great indignation on the part of the numerous picture house managers of Halifax and district, has been the important revision of the picture theatre rules, brought forward at last week's sitting of the Adjoined Licensing Sessions for the Borough of Halifax. The principal clauses in the regulation objected to by the managers are: (1) That children under fourteen years of age shall not be allowed to enter or be on any licensed premises after 7 p.m. unaccompanied by a parent or guardian; (2) That no child under ten years of age shall be allowed on the premises in any circumstances after 9 p.m. The chairman formally intimated that all the cinematograph licences would be renewed in accordance with the new rules, and the Bench accepted the suggestion that all existing arrangements would be allowed to continue until March 18th, when the new application would have to be made. The above new regulations, together with various other revisions, have caused a great deal of controversy, and indignant letter writers have taken advantage of the columns of the local press. A meeting of managers was held on Friday last to discuss the situation, but nothing definite was arrived at. A further meeting has been arranged when no doubt the bench will be approached with a view to the modification of the restrictions.

Under the experienced supervision of Mr. Reg. Watson, the Ideal Picture House, Raglan Street, is enjoying crowded houses every session. The star pictures this week, "The Hand that Condemns" and "The Right One," are proving a great success.

The new picture theatre which is being erected at King Cross is undoubtedly going to be an artistic and luxurious building. It is nearing completion, but through unforeseen circumstances the opening is being delayed till the end of March.

Messrs. Green's Cosy, Sowerby Bridge, is doing good business, also the Gem, in Crossley Street, where "Children of Destiny" and "A Fiend and His Friends" are the top-liners. Under the same management, the Picturedrome, King Cross, has an excellent fare, and includes "The Trap" and "The Mirror of Death."

NOTTINGHAM AND DISTRICT NOTES.

(FROM OUR OWN CORRESPONDENT.)

The greatest interest was evinced by the large audiences at the Picture House last week in the "Kinetophone," everyone being delighted with the precision with which action and sound are synchronised. Mr. Hennessy is giving a further exhibition of this wonder this week. The Vitagraph film "The Wreck" proved a big enough attraction in itself to fill this popular house.

Last week Mr. Chas. Hawtreys was featured at the Regent Hall and Globe Picture House in "A Message from Mars," and this week comes the turn of Mr. Martin Harvey in "A Cigarette Maker's Romance" at the same houses. I notice a witness in the High Court, last week, stated that the picture houses had made it impossible for a company to tour the country with "A Message from Mars" with any prospect of success! At any rate, there is no doubt as to the enormous drawing power of the fine cinema production of the play.

"The Diamonds of the Duchess" and "Under the Mask of Affliction" are top-liners at the Scala Theatre, backed up by Keystone screamers, "Broncho Billy" and "The Thumb Print."

Mr. E. W. Green, the popular manager of the Victoria Palace, is featuring "The Eleventh Commandment" this week, and is meeting with the usual success. The music discoursed here is of a specially pleasing character.

A delightfully clever child actress is a feature in "Her Majesty the Little Queen," which appears at the Haydon Road Cinema, Sherwood, and is followed during the week-end with "The House of Discord."

Mrs. Wright, the manageress of Hibbert's Pictures, includes, in an attractive list this week, "In the Midst of the Jungle" and "Brennon of the Moors."

"The House of Temperley" is going as strong as ever in this district, and a remarkable success is being obtained at the New Palladium, Beeston, this week.

The picture houses in Worksop are being supported in a most encouraging way, and the competition being very keen, ensures very fine programmes being given. At the Gaiety Picturedrome pictorial concerts are very popular every Sunday, from 8 to 9.45. "Pendulum of Fate," "Great Ocean Catastrophe" (exclusive for Worksop) and "Dorothy's Adoption" were the chief items the early part of this week, and Thursday's list includes "The Magistrate's Honour" and "The Buried Crime."—At the Cinema, Town Hall, improvements in the accommodation have recently been carried out, and the hall has been fitted with tip-up seating throughout. This is much appreciated by good audiences. "The Seal of Silence," "Battle of Fort Laramie," and "The Little Peacemaker" were included in last week's list.—The "Gaumont Graphic" is always looked forward to with interest by the regular patrons of the Royal Electric Theatre.

The Authorities and the Cinematograph Trade.

A Survey of Forthcoming Legislation.

By W. CARLYLE CROASDELL, Barrister-at-Law.

The cinematograph trade or profession has not as yet by any means reached its majority; but it is safe to say that no trade or business which was ever commenced or created has been so harassed and hampered in its operations, so attacked by fads and faddists, and so humbugged and crippled by all persons "vested with a little authority," as has cinematography during the past few years.

We are driven to making these somewhat pointed observations by a general reflection on the subject, caused primarily by the perusal and study of three Bills which have been introduced into Parliament during the present session, *viz.*, the London County Council (General Powers) Bill; the City of London (Various Powers) Bill; and the Glasgow Corporation (Celluloid) Bill. The three authorities named have, in their Bills, made a great pretence of coming to Parliament for their desired powers "in the interests of public safety." We have every sympathy with such a worthy object, but if the "interests of public safety" is the real and true ground for their attack on the manufacturers and renters of cinematograph films, the question naturally arises, "Why are the public of London and Glasgow only to be protected?" The "interests of public safety" is, we suggest, simply a cloak, a phrase by which they endeavour to throw dust in the eyes of our legislators and the public generally, and we submit that if there be any merit in the phrase, then the position calls not for piecemeal legislation but for a general public Act of Parliament dealing with the matter, and applying throughout the kingdom.

One thing these authorities do seek amongst others is to compel the registration with them of all the small showrooms, one of which most renters have upon their premises for the purpose of showing any film to an intending purchaser, and in connection herewith they ask for power to make and enforce regulations with respect to these showrooms, which will, undoubtedly, strike a heavy blow at the business of the renter. The manufacturer of the film is hit equally hard by other provisions in the Bills, and it may be predicted with safety and certainty that if these Bills become law, as at present framed, the cinematograph trade of this country will receive a very considerable

set-back. We propose to discuss more fully the details of these Bills in a later article.

The people of this country have long taken pride in being called by foreigners a nation of shopkeepers, our courts have for centuries refused to allow any restrictions or restraints on any lawful trade or business as being against public policy. As a nation, we have rejoiced at the foremost place we have ever occupied in the commerce of the world, and later still we have fostered industries of all kinds which tended to give further employment to our citizens. The newly created cinematograph industry has found employment for thousands up and down the country. The cinematograph has been generally acknowledged to be of great educational value; it provides an entertaining and elevating form of amusement, and has received the patronage of the highest intellects in art and the drama. And yet this is the industry which has been hampered more by grandmotherly legislation and regulations than any other in existence.

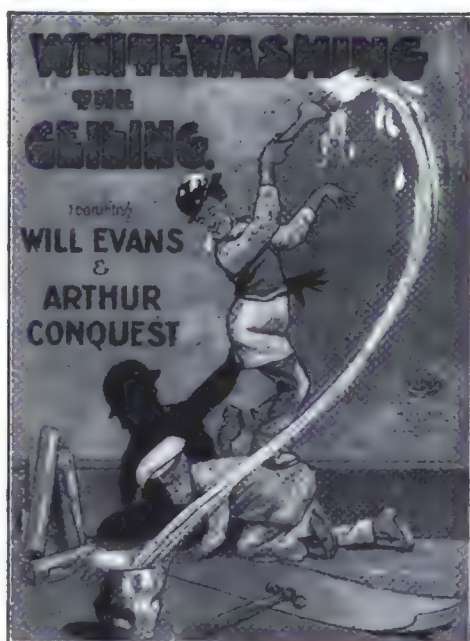
Previously to the passing of the Cinematograph Act, 1909, there does not appear to have been any control exercised over the exhibition of cinematograph films, or in respect to the cinematograph theatres. But for some time before the Cinematograph Bill was introduced into the House of Commons as a Government measure, which was in March, 1909, the question of the licensing and regulating of these theatres had several times been raised. On the second reading of the Bill, for instance, the Home Secretary stated "I have had the strongest representations made to me by local authorities—borough and other councils." It was also stated on behalf of the Government that the Act had been asked for by a deputation from the London County Council.

The Departmental Committee on Celluloid, which made its report in November last, states with respect to public cinematograph exhibitions, that "These are controlled under the provisions of the Cinematograph Act, 1909. Since the coming into force of the Act, though there have been a number of cases in which a film has caught fire, no serious accidents have resulted, and this gain to the public safety has been secured without any detriment to the

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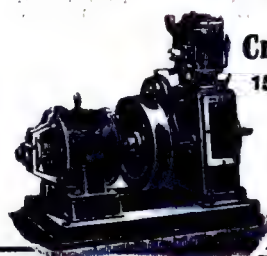
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Trade." But we are, however, entirely unable to understand how this Act has brought any Under Secretary of State, who moved the gain to the public safety if the statement of the second reading of the Bill, was true, *viz.*, that "There have been several panics owing to fires arising from cinematograph films catching fire in other countries, although, happily, in England we have been free from them."

Do not let us be misunderstood. We do not object to the provisions of the Cinematograph Act, which make licensing of these theatres necessary, or the provisions which require the compliance with reasonable and necessary regulations such as may be truly said to be in the interests of the public, and as a safeguard to the public. The Home Secretary, in charge of the Bill told the House of Commons that it was not in the least the intention of the Department to insist upon unreasonable or unnecessary regulations. Unfortunately, however, the Act itself, it may be quite unintentionally, has left it open to the licensing authorities to grant licences to such persons only as they think fit, and to attach to such licences such terms and conditions and such restrictions as they may determine.

The regulations made by the Secretary of State under the Act are sufficiently stringent to fulfil the purpose of the Act, which, it must

not be forgotten, was passed "to make better provision for securing safety at cinematograph and other exhibitions." The Home Secretary, during the debate on the Bill, said: "I do not deny that when you have a cinematograph exhibition properly regulated, it is not a dangerous thing in itself, and though a film may take fire there is no danger of the fire spreading. But there is in many places no existing power of enforcing the use of an iron box."

The above mentioned regulations of the Home Office deal with the matters referred to, and it is not so much to these regulations which we take exception as to the manner in which the licensing authorities throughout the country have interpreted the power granted them to attach conditions and restrictions to their licences. Practically every authority has prepared and enforces a different and ever varying set of condition, many of which are palpably completely outside the scope and purpose of the Act, and are being used without scruple to force the Trade to comply with all kinds of fantastic ideas evolved by these authorities, possessing, as they do, the power to grant or refuse an application for a licence, which enables them to put upon the applicant the necessary pressure.

(To be Continued.)

HAPPENINGS AT HULL.

(BY OUR OWN REPRESENTATIVE.)

It is quite likely that the future will see two more palaces in the heart of the city. A new development having presented itself this week. All eyes have been fixed on the Paragon Square district for the past twelve months, and despite all rumours, a large notice affixed in this neighbourhood has continued to cause a good deal of interest. The original £40,000 proposal having been transferred to a more convenient site, I understand, rumour now has it that an entirely new company has acquired the property, and that after all there still will be a palace in Paragon Street.

Messrs. Ruffells' fine cinema, the Picture Playhouse, is still, I notice, showing a lot of latest releases. "Amidst Raging Beasts" and "The Mystery of the Three Faces" have been the two principal pictures this week. Mr. Kettelman has got the large foyer of the Playhouse hung with photographs of all the cinema stars. He has an illuminated programme board in the entrance, and at the Guildhall last week a man was fined by the Stipendiary for doing wilful damage to this.

Mr. William Swan, of the Circus, has not been long back from his Scandinavian tour, where he has been filming the winter sports. He has had his camera at work in the streets of Hull during a visit to the city on a recruiting march of the East Yorkshire Regiment, and secured some excellent pictures of the proceedings, which were shown at the Circus the same night. The ladies' orchestra, under Miss Nita Pinelli, is an appreciated part of the programme.

Always to the front, Mr. R. S. Comber, of the Theatre de Luxe, has secured the first run for Hull with the "British Army Film," which has been well advertised, and will be shown from March 30th, the first part in the first half of the week, and the second, the latter half. It is intended to show the picture in good style, and in all probability a military band will be engaged. The de Luxe, by the way, belongs to National Electric Theatres, Limited, and is not connected with a company previously mentioned. Mr. Comber did excellent business with "In the Hands of London Crooks," and there was a very good afternoon attendance when I called the other day. Alterations and enlargements will be commenced just after Easter, and the reopening will take place before Whitsuntide. This week's features are "Amid Raging Beasts" and "The Finger of Destiny."

Big things are happening at Dairycoates, I see, where Mr. B. Firth is still struggling through with the extension at the Eureka Picture Palace in order to accommodate his many patrons. Such a state of affairs cannot be wondered at when one considers that Mr. Firth is showing "the latest and best." "The Wreck" was a great thing, and "The Diver" also brought good business. "When Mountain and Valley Meet," and Selig's "Amid Raging Beasts" are all examples of Eureka fare, also "Give Us this Day," booked for a special event, which is to take place in the near future.

"The Vicar of Wakefield" occupied the screen for the full week at the Prince's Hall, where last week I heard some good music on the new mustel organ. The Pathé cartoons are very popular at the Prince's.

SEALED ORDERS.

ACTION SETTLED.

The action by Messrs. Cecil Raleigh and Henry Hamilton, authors of the Drury Lane drama, "Sealed Orders," to restrain the Kinematograph Trading Company, Limited, from applying the name of any film other than that of a representation of the play, came before Mr. Justice Eve, in the Chancery Division.

Mr. Maugham, K.C., for the plaintiffs, said they were the owners of the rights of the play for cinematograph purposes. They did not complain of infringement of copyright here, but the use of the title to the film as proposed would lead the public into thinking they were going to see moving pictures of the Drury Lane drama.

Mr. Cecil Raleigh, giving evidence, said the provincial rights of the play had been sold to Mr. Percy Hutchinson, and until the contract had expired, "Sealed Orders" was not to be put on at any cinema theatre.

Evidence was given by Messrs. Arthur Shirley, G. R. Sims, and C. B. Fernald, the dramatists, and by Mr. Percy Hutchinson, to the effect that if they saw a film "Sealed Orders" advertised at any picture theatre, they would expect to see a representation of the play. Mr. Louis Meyer, of the Strand Theatre, stated that the title "Sealed Orders" had become inseparably connected with the play.

For the defence, Mr. G. Soole, managing director of the defendant company, said the name originally given, "The Mystery of the X," was applied temporarily by the makers in Scandinavia. On seeing that the plot centred round the taking of sealed orders, in a series of naval episodes, he decided that "Sealed Orders" was the only title that could be applied. It was not true that his firm intended to obtain the benefit of the reputation of the play. Witness admitted that he had objected to a rival production before, because he thought it would do him harm. Altogether some eighty-seven contracts with cinema theatre managers for the film had been entered into.

Cross-examined by Mr. Maugham, K.C., for the plaintiffs, witness agreed that the name of Drury Lane would be of some advantage to the film, but it would not be much.

Do you really mean that "Sealed Orders" was the only possible title for the film?—I do not see any other which can describe it as well.

The hearing was adjourned.

On Tuesday, Mr. Maugham, K.C., for the plaintiffs, announced that the action had been settled. The defendants consented to a perpetual injunction against them restraining the use of the title, and had paid a lump sum for costs.

Mr. Clayton, K.C., for the defendants, said he wished to point out that their managing director, when he chose the name, had not the Drury Lane drama in his mind. That statement had been made in court, and was not cross-examined upon. The plaintiffs had agreed to the film being called "Orders Under Seal." The defendants had some 300 contracts for the film, and having regard to the delay, and the fact that the action would have lasted still longer, they had taken the course announced.

THE BRIGHTON HALLS.

(BY OUR OWN CORRESPONDENT.)

The vexed question of Sunday opening crops up every now and then in the Brighton district. It was raised in the Hove Police Court last week when an application was made by Mrs. Guttridge for a seven-day licence for the Prince's Imperial Picture Palace, Portslade. It was stated that when the theatre was opened in 1912, a splendid business was done, but lately this had been dwindling, people preferring to patronise during the week the cinemas in Brighton and Shoreham, which catered for them on Sundays.

The magistrates admitted the force of this argument, but felt unable to accede to the application, and consequently a six-days' licence was asked for and granted. Six-day licences are the rule at Brighton, but practically all the cinemas open on Sundays with non-flam films. The local branch of the "Rest Day Association" has made attempts to stop Sunday opening, but without success.

The new *Eclair* film, "The Master Criminal," was shown at the Palladium last Tuesday, and the representatives of the Trade present were very favourably impressed by its exciting incidents and excellent staging. Mr. Crown has secured it for public exhibition during the week commencing March 30th. Kinoplastikon shows no decrease of popularity, and last week's programme also included "A Tragedy in the Clouds" and "The Wreck." A big attraction this week is the splendid new *Pathé* film, "Le Chevalier de Maison Rouge."

Always noted for its exceptionally attractive music, the Grand Concert Hall Picture Palace, West Street, last week introduced an item that proved extremely popular. During the exhibition of "The Trail of the Lost Chord," Signor Bioletti played Sullivan's well-known masterpiece as a violin solo, with organ accompaniment by Mr. J. W. Slatter, the talented *chef d'orchestre*. Other items in Mr. N. I. Coverdale's first-rate programmes were the Asta Neilsen picture, "A Woman of the People," "Circumstantial Evidence," "The Wreckers" and "The Kings of the Forest," a revival of the great animal film.

Full houses are reported at the Academy, which Mr. H. B. Parkinson is managing in go-ahead style. The wonderful Kinetophone talking pictures are still proving an immense attraction, and one shown last week was an especial triumph inasmuch as it was an outdoor scene, which naturally made the task of reproducing the sounds a very difficult one. Last week's star films were "The Wreck" and "The Chinese Death Thorn."

The Theatre de Luxe did first-rate business last week with "Where the Road Forks" and "The Closed Door," in addition to many other interesting films.—Mr. G. Yate Ashwell, at the Duke of York's Theatre, did well with "Zulina," "At the Sign of the Lost Angel" and "Child of the Sylvan Lake."—In addition to varieties, Mr. Jim Hardiman, at the Arcadia, was showing "Nat Pinkerton and the Wreckers" and "The Girl Spy in Mexico." Another musical and dramatic competition is announced for this week.

One is always sure of a thoroughly interesting programme at the Hove Cinema. Last week Mr. Martin Waters was exhibiting "Nick Winter and the Lost Prince," "A Faithful Horse," "The Everlasting" and "The Breath of Scandal."

Coming!!

The King of Picture Comedians,

Ford Sterling

And his Selected Company
of Comedy Players, including

**Fred Balshofer, Henry Pathe
Lehrman, Robert Thornby,**

have joined the

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ALL TRANS-ATLANTIC FILMS ON EASTMAN STOCK.

POSTER WISE AND FILM FOOLISH.

It is a variation of the old saying, but it aptly describes the practice which some exhibitors have followed. Then they wonder why the pay box doesn't talk so loud.

Does this describe *your* position? Have you been going for a startling poster and saving a bit on your film hire or have you even done worse and paid a bit more for exclusives?

You must have good posters, of course, but the public insists on good films to back up good posters.

Our posters are good, as good as we can make them, but, however good they are, they are not a bit too good for the films they advertise.

You needn't put out your hand for the salt cellar just because you have heard talk like this before, and been disappointed. We are honest in our advertising, because it pays us to be. Realise this and you will soon get the TRANS-ATLANTIC Money Back For Certain Habit, which means the best in posters and the best in films. Think it over.

Here are four features for four successive change days. Try them out and then write and tell us if we claim too much.

Monday, March 23rd

IN THE WILDS OF AFRICA.

101 BISON.

1,995 ft. approx.

Undoubtedly the finest wild animal picture ever produced.

Thursday, March 26th

Unto the Third Generation

VICTOR.

1,985 ft. approx.

An enthralling drama of Jewish Life, featuring the Trans-Atlantic
Favourite, MISS FLORENCE LAWRENCE.

Monday, March 30th

HIS HOUR OF TRIUMPH

IMP.

2,005 ft. approx.

Everyone is booking this splendid story about a poor writer's struggle for fame, and the triumph which came too late.

Thursday, April 2nd

THE PASSER BY

VICTOR.

1,805 ft. approx.

Warren Kerrigan's countless admirers will find him at the height of his wonderful art in this rugged story of the West.

AND ON NO ACCOUNT FORGET

the Feature for April 6th

Under the Black Flag

GOLD SEAL.

2,980 ft. approx.

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STUPENDOUS!!

It's a big word, but
not too big for the
Trans-Atlantic

production of

“RICHELIEU”

(Four Reels).

The gripping story of one of the
foremost figures of one of the
most fascinating periods of history,
featuring

MISS PAULINE BUSH.

WATCH FOR IT,
but don't forget it's the
TRANS-ATLANTIC

production that you want.

"THE BIOSCOPE" PARLIAMENT.

Readers are invited to express their Opinions upon any subject of General Interest.

Correspondence submitted for publication must be accompanied by the full name and address of the writer, not necessarily for publication, but as an evidence of good faith. Anonymous letters will be promptly consigned to the Waste Paper Basket. Publication of a letter must not be taken to imply that the views expressed are endorsed by the Editor.

LICENSING FILM STORES.

To the Editor of THE BIOSCOPE.

SIR,—With reference to the attitude of the Manufacturers' and Renters' Associations towards the threatened proceedings of the London County Council, I would like to throw out the suggestion that the representatives of the whole of the Trade should acknowledge their responsibilities to such an extent that, unless they are satisfied that films are stored under reasonably safe conditions, they will not lend their prestige and support in defence of those who are conducting a risky business without taking all necessary precautions.

The Trade might consider the advisability of having a voluntary supervisor of buildings containing films, whose position might be similar to that of the film censor.

Evidence of our own vigorous efforts to minimise danger will reassure the authorities and the public in a manner which wholesale or indiscriminate defence can never hope to do.

One thing the Trade might take up, and that is "fire drill." Though its value has been proved, pressure is necessary before it can become general.—Yours, etc.,

H. ROSENBAUM.

45, Gerrard Street,
London, W.

March 16, 1914.

THE PROSZYNSKI "AEROSCOPE" CAMERA.

To the Editor of THE BIOSCOPE.

SIR,—In the article by Mr. James W. Barber in your last issue it is said about our "aeroscope" camera: "It was left to an English engineer to manufacture and partly redesign the original 'aeroscope,' and so turn failure into success."

We wish to state that, although the camera was first manufactured by an English engineer, it has nothing to do with "failure and success." As a matter of fact, the last model of the "aeroscope" does not differ in comparison with Mr. de Proszynski's first model, which he brought

to England three years ago, except in a few outside details which are rather of minor importance.

It is true that the first step taken by our predecessors, the Aeroscope Company, Limited, in making this camera was not successful, but it was entirely because Mr. de Proszynski had not any interest in this company as member, shareholder, etc., while another engineer who undertook the building of the camera did not follow the drawings and model supplied to the Aeroscope Company by the inventor, and made many alterations without understanding the particulars of the air-motor principle, etc.

Since we have had this invention in our own hands we have gone back to the original model and drawings; and laterly, to avoid any further mistakes, we asked the inventor to himself form and direct the factory for building this camera.

Our last models are improved, of course, in outside details, and some of them were suggested by an English engineer (Mr. Newman) and others, our customers, etc., but the last success we owe, before all, to the personal supervision of the works by Mr. de Proszynski.—Yours—, etc.,

CHERRY KEARTON, LIMITED

(Late the Warwick Trading Company, Limited).

Dewar House,

Haymarket, W.; and

113-117, Charing Cross Road, W.C.

March 17, 1914.

CINEMA "SCHOOLS."

To the Editor of THE BIOSCOPE.

SIR,—Will you kindly publish a word of warning in your valuable journal in reference to the mis-statements that are being made by many so-called cinema "schools" of acting, which are, in some cases, publishing advertisements that are grossly misleading to the public? Many of these schools are advertising that they teach the art of cinematograph acting, and are offering as a bait a tale that lucrative positions can be obtained at very high salaries after such a course of training. The name of our company

When You See it—You Buy it.

When Anyone Sees it—They Read it.

When Seen—It Brings Patrons inside.

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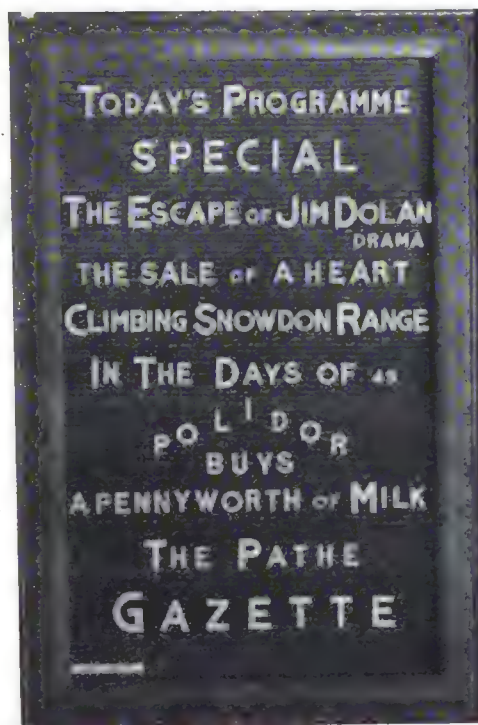
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First Cost—
THE LAST.

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The Admitted
Useful Novelty
of the
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THE FYFE-DOUGLAS Co.,

(The Inventors and Patentees),

194, BUCHANAN STREET,
Glasgow.

The "Arandee" is Low in Price—but of incomparable Value.

has within the past week been used by at least one of these schools, which stated that it had contracts with our firm for the production of pictures, and that, if prospective students would pay a fee of three guineas for tuition, on the completion of the course the school would secure a position at from 50s. to £7 per week. Many others were promised from 15s. to £5 per day.

Knowing that practically everyone who is interested in cinematography reads the various Trade journals, we are taking the opportunity of stating that under no consideration would we employ any graduate from a cinema school of acting. The very fact that a person was such a graduate would act as a detriment to them securing a position with our company, as we are very much against these "schools of acting," and our producers, under no condition, would employ such graduates at any salary whatsoever.

None of these concerns has contracts with our company for the production of pictures. We produce our own pictures at our own studio at the Crystal Palace, and have no outside contracts for the production of pictures, except of those of natural history films.

We call your particular attention to advertisements appearing in the classified columns of some of the evening papers and weekly journals. We are sure that if these papers knew the great harm that is being done to our industry by such advertisements they would not be allowed to continue to appear; and we are also sure that a great many ignorant people, who cannot really afford tuition fees, are being "taken in" by these advertisements.

We to-day have over 100 applicants for every position vacant, and practically every film producer will tell you that there is absolutely no chance for the greater majority of applicants to ever appear in a picture in a legitimate way, apart from those from cinema schools.

In one case, one of these so-called schools of acting had the effrontery to give a personal letter of introduction to one of our producers (Mr. Maurice Elvey), although Mr. Elvey is not personally known to the man who gave the letter, which was from a supposed reputable concern.

At the present time we do not want people. We have our own companies, and we wish to strongly disassociate the use of our name and any connection whatsoever with these "schools."
—Yours, etc., for and on behalf of

THE MOTOGRAPH FILM COMPANY, LTD.

(J. J. Bamberger, Managing Director).

Motograph House,

Upper St. Martin's Lane, W.C.

March 19, 1914

OUR POSTER GALLERY.

The illustration in this column is reproduced from an excellent coloured poster issued by Messrs. Hibberts' Pictures, Limited, in connection with their latest exclusive, a powerful Ramo subject, entitled "The Worker."



The aim in the play has been to portray "the lives of the people," and the feature is said to be of a more than usually absorbing nature. Messrs. Hibberts, in presenting this three-reel subject, promise a release which is very much out of the ordinary, and which can be booked from either their London or provincial offices from date onwards.

YET ANOTHER ASSOCIATION.

The Blackpool and District Cinematograph Exhibitors' Association is one of the latest formations with offices at 8, Birley Street, Blackpool. The Secretary is Mr. Will Shaw, who will be pleased to receive any matter of interest to exhibitors. For some time past he has been identified with the Trade, and until quite recently managed one of the picture theatres of the town. The support already obtained promises well for the future of the Association, which should become an important factor to the cinema trade of Blackpool.

NEW YORK PUBLIC LIBRARY

ECHOES FROM EXETER.

(FROM OUR OWN CORRESPONDENT.)

At the cosy Empire Theatre, last week, I found a well-filled house watching "The Great Gold Robbery," which was but one of the splendid films Mr. Robert G. Butler had provided. Strong programmes also include "Paying the Price," "A Disastrous Bet," and "A Queen's Love."

"Hawkshaw, the Detective," I was informed by Mr. Haroll Mock, provided a good draw at the City Palace during the first part of last week, when the programme also included "Wild Beasts at Large." During the second half, "The Diver" was much enjoyed by large audiences. The programme for the first half of the present week included "A Queen's Love."

The interest shown in the cinematograph season at the Theatre Royal, for which the managements of the Royal and City Palace are combining, shows no signs of abating, and last week excellent houses saw "The Descent of Mount Vesuvius" and "Joan of Arc." This week the programme is more than ever educational, the films including "How Wild Animals Live" and "Life of the Honey Bee." The programme is made doubly interesting owing to the fact that Mr. J. G. Bee Mason, the well-known expert, lectures during the exhibition of the latter film. The local press, announcing the coming of these films, was enthusiastic in praise of the Theatre Royal for obtaining what they rightly term "wonderful pictures."

"A Victim of the Mormons" was a great attraction at the Palladium during the past week. For the present week the management have obtained "David Copperfield," that beautiful Dicken's story. Mr. G. Leacey, who has been so popular with Exonians, has left the Palladium, much to the regret of his numerous patrons, to take up a similar appointment at another theatre in Mr. Albany Ward's circuit. All will wish him every success in his new sphere. His place at the Palladium has been taken by Mrs. Frederic Adderley, who comes from Weston-super-Mare.

The Franklin Palace continues to have its full share of the patronage; the films shown being high-class, and clearly projected.

TRAWLINGS FROM GRIMSBY.

The Gaiety Cinema, under the control of Messrs. Woolfe, sustains its popularity and good programmes. Its patrons do not seem to tire of, but, on the other hand, like "lengthy" films. "A Romance of Erin" and "A Fight for a Fortune" were the leading lines.

Cleethorpes, which is well catered for by the Empire Cinema, in Alexandra Road, is to have another theatre just round the corner in High Street. There is also Messrs. Higgins and Littlewood's large hall, the Royal Picture Playhouse, but this, of course, is closed during the winter season, principally, I believe, owing to heating difficulties. If the three cinemas are open this coming season, visitors to the resort will have plenty of attraction in this line. Some of the outstanding features at the Empire last week were "His Choice" and "The Diver."

Particularly fascinating was the non-stop bill at the Kent Street Picture Playhouse during the early part of last week, headed by "The Girl and the Tiger." The "Vivaphone" pictures, the "Warwick Chronicle," and a couple of good dramas have formed the chief "ingredients" at the Paragon Pavilion. The top-liners were "The Pearls of Death" and "The Burning Train."

Continued success is to be reported of the Kine-

tophone, which has been removed to the Strand Cinema de Luxe, by Messrs. Higgins and Littlewood from their other house, the Lyric. Big things have been seen at the Strand lately, including "The Curse of Greed," "The Diver," and "The Wreck."

The cinematograph as an educational factor is coming into recognition here. The students of the Grimsby Municipal College attended an educational performance at the Tivoli Cinema, Duncombe Street, where some especially suitable subjects were screened. "For Ever," "The Invaders" (Kalem), and "The Wreck" (Vitagraph), were amongst the week's premier attractions, while films which created widespread interest showed the Argentine Tango and the Brazilian Mattichiche.

ACROSS THE ATLANTIC.

On Thursday last, in a very unassuming way, two well-known gentlemen in the Trade were seen to proceed aboard the s.s. *Imperator*. They were, of course, bound for "the States," and we have pleasure in wishing the subjects of our illustration *bon voyage* and a safe return.



Many of our readers will no doubt recognise the photograph as portraying the familiar features of Mr. Ernest Blake, of the Kodak Company, and Mr. "Dick" Edmondson, of American Film Releases. The snapshot was taken by a friend aboard the tug which was to convey them to the liner.

NEW YORK PUBLIC LIBRARY

THE PICK OF THE PROGRAMMES.

WHAT WE THINK OF THEM.

The Sakura Shima Volcano Disaster.

The dreadful earthquake and eruption which took place in the Japanese Archipelago at the commencement of this year have provided a subject for the cinematographer as fascinating as it is unparalleled. Besides being a film of immense topical, or rather historical, interest, this picture of a mountain in travail constitutes one of the most impressive and wondrous spectacles ever beheld on a screen. Some of the scenes it includes are, indeed, of almost unexampled magnificence, and the glimpses we are given at the finish of immense bodies of smoke, literally as big as a mountain, slowly turning and falling upon each other like vast cloud palaces driven by the wind, are overwhelming in their sinister grandeur. The film is most remarkable from a technical point of view, and we cannot imagine any more vivid or complete record of the appalling disaster than that which it offers. It is unnecessary to add that this is a picture which ought to be seen in every theatre throughout the country. Quite apart from the great interest of its subject, it has such extraordinary beauty and splendour as a spectacular film that on this latter account alone it should be seen by everyone. Our only complaint is that the film is much too short. As far as our own taste is concerned, we should have welcomed a full 1,000 ft. of those marvellous smoke pictures. (J. Frank Brockliss, Limited. Released April 6th. Length 556 ft.)

The Girl at the Curtain.

This is a thoroughly excellent and original comedy which is good enough to occupy a prominent position in the programme at any theatre whatsoever. Its plot, in the first place, is really novel and really effective, and these are features as important, especially in a modern comedy, as they are rare. If the story savours in some respects of the improbable, one is quickly made to forget this by the excellence of the acting, which is so sincere and so finished as to render convincing and natural even the most unlikely situations. "The Girl at the Curtain" is a delightfully ingenious tale, and it is full of that pleasant homely sentiment which the Essanay players know so well how to convey across the screen. At the commencement we have one of those conveniently eccentric wills so invaluable to the dramatist. In this particular case

an uncle leaves a large sum of money to his nephew and to a distant girl relative on the condition that the two latter marry each other. They have never met, and after a brief and business-like correspondence, they decide that they never wish to. It seems a pity to lose the money, however, so the unloving couple go through the marriage ceremony with a thick curtain between them to ensure that they may remain strangers. The story progresses, and eventually we find the husband all unwittingly employing as typist his own wife. Never having seen her before, he promptly falls in love, and after a few further complications, she assents to the long-deferred consummation of their union by falling into his arms. It is a very pretty little romance, and it is admirably set forth by Miss Beverly Bayne and Mr. Francis Bushman as the wife and husband respectively. As we have said, it is a film which should charm any audience. (Essanay film. Released April 23rd. Length 1,522 ft.)

The Curse of War.

This ingeniously conceived drama deals with the tragic paradoxes of warfare, by means of which friends may find themselves face to face in mortal combat. The story shows how a war which breaks out for some trifling diplomatic reason between two neighbouring nations, forces a young soldier to contrive a fiendish death for his sweetheart's brother, and the latter to connive at the murder of his sister's lover. It is a play with a fine and unusual plot, and its moral is so deftly drawn and is so clearly applicable to modern conditions, that one feels it to be a film whose teaching may prove of real value. Apart from this consideration, however, "The Curse of War" is a really strong drama with plenty of spectacular possibilities which have been made the most of by the producer. One or two of the effects are reminiscent of similar scenes in a recent Pathé "exclusive," but they are all admirably executed, notably the ingenious battle pictures and the pictures of the burning balloons. Many of these scenes are calculated to produce a profound sensation among picture theatre audiences. The human love story which is set against a lurid background of battle and sudden death is very prettily told, and has many moments of true pathos. The ease with which the heroine appears to contemplate the transference of her affections to a

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new lover, until she learns that the latter unwittingly slaughtered the man to whom she was first engaged, rather threatens to alienate one's sympathy from her at one point in the film. but she atones for her seeming fickleness before the conclusion by abjuring love and entering a convent, there to spend the remainder of a promising life which has been wantonly wrecked in its youth by the curse of war. It is a striking picture, and it should enjoy considerable success. (Pathé Frères Cinema, Limited. Two parts.)

William Tell.

This remarkable production was made, we are told, at Interlaken, Switzerland, the actors all being Swiss people and the "hundreds of peasants who form the stage crowd being the lineal descendants of patriots who fought under the great Swiss liberator." The film has been constructed on the model of Schiller's magnificent historical drama, with an elaboration of the spectacular possibilities of the theme.

As a play, the film version of "William Tell" is extremely effective, the main points of the well-known story having been skilfully accentuated against magnificent natural backgrounds. The acting is sincere and vigorous on the part of the principals, each of whom gives an excellent performance, whilst the large crowds, doubtless inspired by the familiar theme, enter into the spirit of each situation with instinctive art. Good as is the production from a dramatic point of view, however, it is as a spectacle that it impresses one most greatly. Wonderful natural scenery of a type which has been seen but seldom in film plays hitherto, combined with the picturesque beauty of the multi-coloured costumes, renders the film a constant delight to the eye—and then, finally, we have the crowning miracle of Kinemacolor, which reproduces all this loveliness before our eyes with the perfect fidelity which it alone can accomplish. Seeing such a picture as this, one realises how terrible is the loss when big spectacular productions are recorded by the ordinary monochrome camera. Colour is at least equally as essential as form in pictorial art, and a medium which can only interpret the latter is hopelessly inefficient to deal with gorgeous scenes which have perhaps cost thousands of pounds to prepare. One has always been conscious of this inevitable waste when seeing the ambitious spectacles produced by the black and white cinematographer, with splendid success in all other respects, and the immensity of the loss is forced upon one still more deeply when beholding a Kinemacolor picture such as the present. There are scenes in "William Tell" whose wonderful colour effects are almost intoxicating in their magnificence. Fancy dwelling in a world of fog and gloom, where every-

thing was black and white, and never coming out into the warmth and glitter of the golden sunshine! And yet this is virtually what we do in the average picture theatre where we are compelled to view life through a sad monochrome veil instead of beholding Nature in all her many-hued beauty as Kinemacolor presents her to us. "William Tell" is not only a fine historical drama and a stately spectacle. Positively, it is a picture with a moral! (Kinemacolor film. Three reels.)

The Man of Destiny.

This is an interesting little bit of romantic drama founded on one of the many stories which are told of Napoleon with the object of showing that at times he was susceptible to the influence of humanity. It shows him first of all as a young lieutenant of artillery, one of the guests at an annual dinner provided by the will of the late Monsieur Laporte to six of his dearest friends as long as they should survive. The young officer is treated with some contempt by his aristocratic companions, and is forced into a duel with the Count de Passy, who, however, comes off second best in the encounter. Years pass, and the storm of the Revolution has left two survivors of the dinner party, Napoleon, who is Emperor of the French, and the Count, who is reduced to sweeping a crossing in the streets of Paris. While resting at an inn he hears a plot to assassinate the Emperor, and seeking him out to warn him, he finds that Napoleon is attending the dinner of the late Monsieur Laporte—the only surviving guest. De Passy is in time to frustrate the plot against his life, and, revealing his identity to his old enemy, they sit down together, after drinking to the memory of their host.

Any story which credits Napoleon with the possession of human feeling is always popular, and this incident has been worked by Mr. Preston Kendall into a very effective little drama.

The setting is picturesque, and affords Mr. Charles Sutton the opportunity of a very interesting study of the Emperor, while Mr. Marc MacDermott as the Count de Plassey has one of those character sketches in which he always shows to such great advantage. Miss Mary Fuller looks charming as the dainty aristocrat, and a large company gives the right touch of distinction to a picturesque period. (Edison Company. Released May 7th. Length 1,070 ft.)

The King and the Rajah.

The first release of the London Film Company to be placed on the open market deals with a problem which is of vital importance and which has attracted the attention of many writers—the racial barrier which exists between the East and

the West, and the complications which are the result of applying a Western system of education to an Oriental civilisation. Miss Anne Merwin has written a very effective drama, showing how a young Indian Prince, educated at Eton and Oxford for his position of ruler over his native State, conceives a passion for a young English girl, and destines her for the chief place of honour in his harem. The lady is engaged to a young English officer, a personal friend of the Rajah, and the Oriental despot, unaccustomed to having his desires thwarted, points him out to his confidential servant and orders his death. The servant misunderstands his instructions, and makes an attempt on the life of the lady by poisoning a ring which she wears. The Rajah himself is the means of averting this catastrophe, and realising that his desires are hopeless, puts the ring on his own finger.

The story is interesting, and is set forth in a concise and dramatic manner, and the mounting, which throughout is rich and appropriate, receives additional value from the extreme beauty of the photography, some of the lighting effects being of quite unusual excellence. Most of the action takes place at a regimental dance, and the ante-rooms and grounds afford opportunities for picturesque effect of which the producer has taken the utmost advantage.

Much depends on the acting, and the authoress is fortunate in the services of an exceptionally strong company, the members of which have been most happily cast. Mr. Arthur Holmes Gore, with an excellent make-up, is a stately figure as the Rajah, and is admirable in suggesting the character of the Eastern sensualist under the veneer of Western education. Another excellent piece of character is supplied by Mr. Edward O'Neill as the Indian servant Ferak, while Miss Edna Flugarth gives a charming picture of the girl, and Mr. Vincent Clive is admirably suited as Captain Blayne.

Though only a short film, it is full of incident, and is well worthy of the high reputation which this company's productions have already attained. (London Film Company. Released April 13th. Length 1170 ft.)

The Conqueror.

This is a very strong and effective little drama of a type which is always popular. It deals with the struggles of a girl to lead an honest life whilst handicapped by the opposition of a rascally brother, and shows how she ultimately achieves success. An interesting story, if a somewhat improbable one as regards certain details, it is set forth with admirable skill by a clever company, which includes Miss Ruth Stonehouse, as the girl who staunchly maintains her

ideals in the face of difficult circumstances; Mr. William Bailey as her brother, the caddish bully; and Mr. Bryant Washburn as her other brother, who is weak rather than wicked. The play is admirably constructed, and the interest is sustained consistently from the commencement to the final climax. "The Conqueror" is a thoroughly sound attraction which is well worth seeing. (Essanay film. Released April 20th. Length 994 ft.)

The Champion.

This is a delightful "serio-comic drama," if one may use such a term. It is, that is to say, an excellent piece of wild humour on a grand scale. Many of its scenes are quite elaborate enough for a three-reel drama, notable amongst them being some remarkably fine glimpses of a big trotting match. The whole thing is carried through in a spirit of light-hearted fun, but there is an underlying current of seriousness which gives the production a more solid interest than is usually to be found in a "comic." The film is admirably acted by a company of first-rate comedians, and its photography is characterised by that limpid and spotless clarity of which certain American firms alone seem to have the secret. The action never flags for one moment throughout the story, and, moreover, is very seldom interrupted by sub-titles, which are almost entirely dispensed with. "The Champion" is a most admirable picture, and it should prove equally pleasing to every kind of audience. (Keystone film. Western Import Company, Limited. Released April 27th. Length 971 ft.)

An American Citizen.

This excellent comedy, which is an adaptation of a well-known American stage success, introduces us to the art of Mr. John Barrymore, a player of the highest talent, whom we desire of much better acquaintance. Mr. Barrymore is an American James Welch. He has a charming personality and an inexhaustible fund of quiet, *naïf*, almost child-like humour. He is also an extremely finished and accomplished artist who has been able to adapt his methods to the demands of the cinematograph with complete success. In the title rôle of the present film he gives a delightful performance, most engaging in its frank and breezy naturalness and spontaneity. If the film had no other merits, Mr. Barrymore's acting would give it a real claim to attention.

As a play, the film is exceedingly American, both in theme and in sentiment. This does not mean, however, that it is unsuitable for English audiences, who should, on the contrary, find it very much to their tastes. It is a curious but significant fact that nearly every

successful American play has the Almighty Dollar as its primary basis, and this characteristic trait is not absent in the present production, which might, indeed, almost be termed a "financial romance." Against a background of fortunes left by will, stolen and remade by fortunate speculation, we also have a very pretty and unusual love story, which is brought to a satisfactory conclusion in a wholly pleasing and effective manner. Apart from Mr. Barrymore's performance, the film is admirably acted, particularly by the gentleman of the piece. Especially clever character studies—and it is in character work that American artistes excel—are given by the players responsible respectively for the hero's senior partner, Barbury, a delightful old business man, and the attorney who officiates at the hero's hasty marriage, and who is divided between amusement at the irresponsible ceremony, and nervous anxiety as to



his fee. A carefully thought-out portrait of British valet is drawn by another player with considerable skill, but the humour of this somewhat exaggerated picture will probably appeal more strongly to Americans than to English people. At the same time, it is always a wholesomely interesting experience to behold our national foibles caricatured by outside observers.

The play is so well constructed, and is so full of effective situations, that its length might well have been extended to at least another reel of film. Three reels are a popular length from a commercial point of view, however, and if one wishes for greater prolixity, that is always a compliment to the attractiveness of the film. In conclusion, "An American Citizen" is a clever and unusual picture which deserves, and should enjoy, the unqualified approval of the public. It may be booked with confidence. (Domino film. Length three reels.)

The Curse.

It has often been said that America has no history, and that American poets, dramatists and film producers are compelled, in consequence, to turn for inspiration to other lands, if they wish to treat any but modern subjects. Although, as every schoolboy knows, America has a singularly interesting and romantic past, it is true that American film-makers have been inclined to neglect its dramatic possibilities, except in so far as the interminable Civil War is concerned. It is gratifying to note, therefore, that the Domino Company turn their attention in their present production to an early period of American history which, in spite of its extreme interest and the opportunities it offers for picturesque staging, has been left hitherto comparatively untouched.

In "The Curse" we are given a wonderful vivid glimpse of early Puritan days in Massachusetts Bay Colony. The story deals with witchcraft, and the dreadful justice meted out to those suspected of practising the Black Art. Such a theme has the advantage of novelty, besides making an admirable basis for striking situations. Interwoven with the witchcraft episodes is a very pretty love story, and, in addition, we have numerous picturesque scenes presenting us with a realistic picture of primitive American civilisation. There are also some excellently managed battle scenes, which are immensely effective, although they really have nothing whatever to do with the main story. The film is splendidly acted by a company of very clever artistes, including some talented comedians who help to relieve the oppressive atmosphere of the drama with acceptable touches of humour. The picture is set for the most part against beautiful natural backgrounds, and the photography is quite perfect. Altogether, "The Curse" is an exceedingly fine production, which will please all who see it. (Domino film. Western Import Company, Limited. Released April 27th. Length 2,000 ft.)

The Master-Crook : Outwitted by a Child.

The bold and ingenious criminal, so long as he refrains from violent methods and depends for his success on his wit and courage, generally obtains a large measure of public sympathy in his encounters with the detective force. The spectator follows his subterfuges and escapes with breathless admiration, and it is with a certain amount of regret that his final arrest is witnessed. But if the clever criminal is dear to the heart of the public, the virtuous orphan beggar boy is doubly so, and the idea of pitting the ingenuity of a little street waif against a gang of notorious criminals, is a happy inspiration which has resulted in a film which cannot fail to be

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and a Dog.

Release Date, April 20. Length 2,042 ft.



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ON VIEW

**NEXT
WEEK**


HER CHILDREN

Produced by HAROLD SHAW.

Featuring:
ARTHUR HOLMES GORE & GEORGE BELLAMY.
Release Date, April 27. Length 1071 ft.



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popular wherever it is shown. This second adventure of the "Master Crook" series is certainly in no way behind the first in the ingenuity of its plot, while it almost surpasses it in the fertility of its invention and its variety of incident. A valuable diamond is stolen from the safe of a jeweller with a boldness of resource which is quite startling in its ingenuity, while the means adopted by the Mas-



ter Crook of disposing of the stone has the double merit of simplicity and originality. The excitement becomes intense when the little fruit seller becomes possessed of the diamond, and is pursued by the gang, and the invention of the criminals utterly fails them when counteracted by the precocious intelligence of the boy, whose final triumph and reward will be hailed with enthusiasm by all who witness his exploits.

Though the company is in some respects the same as that of the original, there are some additions, and the Master Crook himself has another exponent. The actor responsible for the part in this film, if lacking the blandness and polish of the original, more than makes up for this by the force and vigour of his performance, playing the part with a sincerity which carries conviction throughout.

The chief honours in this film, however, rest with the little fruit seller, who so cleverly outwits the diamond thieves, and is played with great intelligence and brightness by a very gifted young lady; it is a part which will secure universal favour for a very ingenious and exciting piece of work. (B. and C. film. Davison's Film Sales Agency. Released April 20th. Length 2559 ft.)

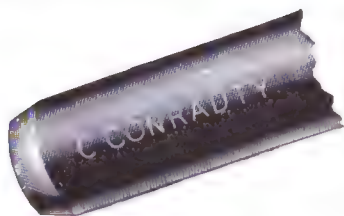
The Cup-Final Mystery.

The race-course has provided us with so many sensational dramas that it is little short of extraordinary that the football field—which represents the form of national sport assuredly most popular, at any rate among picture-lovers—has never yet been properly utilised by the

film producer, to whom it offers a wealth of admirable material. With their usual originality and enterprise, the Motograph Company have now remedied this long standing omission, presenting us in "The Cup-Final Mystery" with as striking a drama of the kind as one could desire. The picture was produced in and around the Crystal Palace, whose famous football ground has been the scene of so many historic matches, and, in consequence, the "atmosphere" of the film could not be improved upon. In addition to fine football scenes, we are given numerous glimpses of the exterior and interior of the Palace, first-rate pictures of characteristic football crowds arriving at the ground, and remarkable views of the humanity-packed stands. Although more or less improbable, the story which is woven around an important Cup-final is dramatic, effective and ingenious. And it contains a satisfactory "heart interest." There are any number of typical football-match incidents in the film, and these will appeal most strongly to lovers of the game by their accuracy of detail. It is, perhaps, rather unfortunate that a certain journal's football competition should have been "featured" in the story to so large an extent, but otherwise we can find no fault in this excellent production. The acting is in the capable hands of Mr. Douglas Payne as the



goalkeeper hero, Miss Elisabeth Risdon as his courageous and beautiful sweetheart, Miss Joan Morgan, as the latter's little sister, Mr. Fred Groves as a villain of a bookmaker, and Mr. Maurice Elvey as the bookmaker's wicked assistant in crime. "The Cup-Final Mystery" is a film which is fairly certain to be immensely popular. We congratulate the Motograph Company very warmly, both on their choice of a subject, and on the manner in which they have carried it out. (Motograph film. Length 2,600 ft.)



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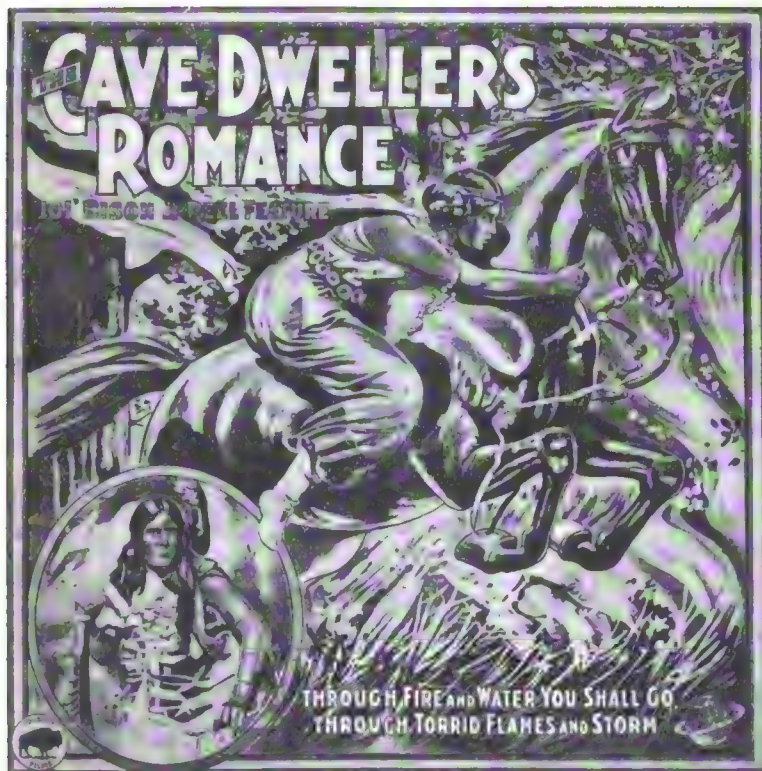
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Creatures of Habit.

Although the theme of this merry little trifle is so slight as to be almost non-existent, it is saved from dullness by the inimitable and irresistible art of Miss Florence Turner, who manages fully to maintain the interest throughout, solely by the magnetic charm of her fascinating personality. Miss Turner, fine artiste as she is, can make something out of nothing—an apparently impossible achievement which she performs to one's great interest and entire satisfaction in "Creatures of Habit." We never grow weary of watching her act, and we

cannot imagine that anyone does. Indisputably one of the most accomplished players now before the picture theatre public, she makes a success of every rôle she attempts, and we cannot conceive that she could be associated with a real failure. In "Creatures of Habit," Miss Turner is ably supported by Mr. Tom Powers, and by two clever children of whose names we are ignorant. The film is a diverting piece of nonsense, and should prove an effectual laughter-maker. (Turner film. Hepworth Manufacturing Company. Released April 13th. Length 800 ft.)

FORTHCOMING RELEASES AND WHAT THE MANUFACTURERS SAY OF THEIR BEST FILMS ON SHOW NEXT WEEK.

AMERICAN COMPANY.

THE CRICKET ON THE HEARTH.—The dramatisation of this famous novel by Charles Dickens has been rendered in a perfect manner, with magnificent settings, perfect photography and accurately portrayed in the minutest detail. (2,000 ft. May 7th.)

FORTHCOMING RELEASES.

Title.	Des.	Length	Released
The Hermit.....	D	2000	Apl. 2
Bess, the Outcast.....	D	934	— 6
Destinies Fulfilled.....	D	2723	— 9
The Money Lender.....	D	990	— 13
Fooing Uncle.....	Com	940	— 13
The "Pote Lariat" of the "Flying A".....	D	992	— 16
Sally's Elopement.....	C	992	— 20
The Dream Child.....	D	2015	— 30
The Carbon Copy.....	D	1000	May 4
The Pursuer Pursued.....	W.D.	996	— 4
The Cricket on the Hearth.....	D	2000	— 7

CLARENDON.

AUNT SUSAN'S WAY.—A really clever and appealing comedy-drama and a charming domestic interest that will make the story a favourite attraction. (538 ft. April 13th.)

Title.	Des.	Length	Released
Servants Superseded.....	Tr.C	435	Apl. 6
Grandpa's Will.....	Com	520	— 20
Love Thy Neighbour.....	Com	430	— 27

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DETECTIVE DARING AND THE THAMES COINERS.—A highly sensational drama, featuring Mr. Harry Lorraine (late Lieut. Daring) as Detective Daring. From first to last the spectator is held spellbound by the amazing feats performed by the hero. (2,150 ft. May 11th.)

Title.	Des.	Length	Released
For the Honour of the Tribe.....	D	1010	Mar. 30
On the Firing Line.....	D	1000	Apl. 6
The Film Sensation.....	D	1970	— 9
By the Sad Sea Waves.....	C	530	— 9
The Pink Slipper.....	Cdy	1577	— 23
The Penalty.....	D	1010	— 27
A Child's Heroism.....	D	2275	— 30
Martin's Love Affair.....	Cdy	805	May 4

ECLAIR COMPANY, LIMITED.

THE CIRCUMLOCUTION OFFICE.—An Eclair comedy, which is quite as amusing as its title and a fine satire against the methods of "red tape" as exemplified in many "high and mighty" places. (1,580 ft. May 9th.)

Title.	Des.	Length	Released
Steel.....	D	1960	Mar. 23
Josette, My Wife.....	C	1990	— 26
Why Aunt Jane Never Married.....	D	970	— 26
The Blind Man.....	D	2073	— 30
The Witch.....	D	3025	Apl. 2
The Vampire.....	D	1942	— 6
Old Biskra.....	S	315	— 13
Wild Beast among Wild Beasts.....	D	2105	— 16
The Dying Man's Vengeance.....	D	2810	— 20
Billy, Boy Scout.....	C	630	— 23
The Tango of Death.....	D	1825	— 27
The Thirst for Gold.....	D	1892	— 30

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THE VANISHING CRACKSMAN.—Having stolen a great brain specialist's jewels from under the very nose of a police inspector, Cleek, a notorious burglar, falls a victim to the charms of the specialist's daughter and reforms. When he offers his services to the police his vast experience makes him invaluable. (1,030 ft. May 7th.)

Title.	Des.	Length	Released
And an Angel Came (Special Easter Release).....	Symb.D	920	Apl. 6
Jerusalem and the Holy Land.....	Sc	1000	— 9
Mary's New Hat.....	Com	600	— 9
A Night at the Inn.....	D	970	— 9
Andy Series (No. 1: Andy Gets a Job).....	C	1000	— 13
United in Danger.....	D	1000	— 16
The Janitor's Flirtation.....	Com	610	— 20
The Uncanny Mr. Gumble.....	Com	1030	— 23
African Sea Birds.....	Fd	400	— 23
The Message of the Sun Dial.....	D	1020	— 23
The Call of the Footlights.....	C	500	— 27
Her Face was Her Fortune (first of Mr. Wood B. Wedd's series).....	C	1040	— 30
Ostrich Farming, South Africa.....	I	430	— 30
The Last Scene of All.....	D	1030	— 30
The Silent Death.....	D	1000	May 4
The Bluffer Bluffed.....	Com	600	— 4
A Story of Crime.....	Com	700	— 7
The Man of Destiny.....	His	1070	— 7

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Title.	Des.	Length	Released
A Silver Lining.....	D	2300	Mar. 26
Trapped in the Mine.....	D	3000	Apl. 2
Scenes in Central Italy.....	S	430	— 2
Moondyne	D	3100	— 9
For Liberty.....	D	2100	— 16
A Novel Competition.....	C	440	— 16
Vicenza	S	350	— 16
An Aviator's Romance.....	D	2060	— 23
The Bernese Alps.....	S	310	— 23
Devil's Disciple.....	D	2170	— 30
Dick as Photographer.....	C	475	— 30
In the Basque Country.....	S	350	— 30

A. E. HUBSCH & CO.

A SOCIETY SCANDAL.—A thrilling Society drama, produced in the best Vitascope style, and unfolding a cleverly drawn and romantic tale of adventures. (2,350 ft. May 7th.)

Title.	Des.	Length	Released
Lost Heir.....	D	2258	Mar. 30
Dare-devil Detective.....	D	3115	Apl. 2
Played Out.....	D	2305	— 6
Slave of His past.....	D	1060	— 9
Last Meeting.....	D	860	— 13
Woman's Paradise.....	D	2610	— 20
The Painting of Repentance.....	D	2057	— 27

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SOME INTERESTING EXPERIMENTS IN THE CHEMISTRY OF COMBUSTION.—Though a scientific film, this is one of the most sensational subjects put on for a long time. It is full of sudden surprises and unexpected thrills, which follow one another so rapidly that before we have left off wondering about one marvel another has commenced. (530 ft. April 30th.)

Title.	Des.	Length	Released
The Timber Industry of British Columbia	S	520	Mar. 19
Life on a Ranch.....	Top	410	— 26
Vancouver, B.C.....	T	355	— 23
The Historic Borderland.....	D	380	— 3
American Cavalry Evolutions.....	E	340	Apl. 2
Prince Charlie and Lochiel's Country and the Western Highlands.....	T	310	— 6
All's Fair in Love.....	C	700	— 9
Views in and Around Victoria, B.C.....	T	330	— 16
The "Tangram".....	Tr	370	— 13
Beauty's Home, Killarney.....	S	425	— 27

LUBIN.

ON SECRET SERVICE.—Tensely dramatic and sensational naval drama of war between Mexico and the United States, dealing with secret service tactics. The theme has been well handled, and the story does not lack excitement from beginning to end. (2,060 ft. May 11th.)

Title.	Des.	Length	Released
The Child of a Smuggler.....	D	1033	Mar. 23
The Circle's End.....	D	1035	— 26
The Hazard of Youth.....	D	1030	— 26
A Question of Right.....	D	2036	— 30

The Waif of the Desert.....	D	2059	Apl. 2
Between Two Fires.....	D	2028	— 6
Through Flaming Paths.....	D	1038	— 9
The Man from the West.....	D	2095	— 13
The Pale of Prejudice.....	D	1056	— 16
Treasures on Earth.....	D	2086	— 20
Her Wayward Son.....	D	1034	— 23
A Desperate Chance.....	D	1027	May 11
Two Cowards.....	D	1029	— 14
The House of Fear.....	D	2053	— 18
The Price of a Ruby.....	D	2049	— 21

M.P. SALES AGENCY, LTD.

THE MASQUERADER.—A Carlyle Blackwell production, featuring the popular actor in a powerful social drama. (Two reels. Shortly.)

Title.	Des.	Length	Released
Her Husband's Friend.....	D	1952	Apl. 2
The Paleface Brave.....	D	2061	— 6
The Hand Print Mystery.....	D	2060	— 9
The Convict's Story.....	D	1982	— 13
Indian Fate.....	D	1925	— 16
The Shadow of Guilt.....	D	2077	— 20
A Million in Jewels.....	D	2045	— 23
Country Seat War.....	D	2066	— 27
Chasing the Smugglers.....	D	1880	— 30
Her Hand.....	D	1048	— 30
The Shadow.....	D	2025	May 4
Gentleman or Thief.....	D	1015	— 4
The Restless Woman.....	D	1024	— 7
The Chest of Fortune.....	D	2221	— 7
Tigers of the Hills.....	D	1918	— 11
For Auld Lang Syne.....	D	1035	— 11

NORDISK.

THE ADVENTURES OF THE MILLIONAIRE'S SON.—Cleverly played comedy, full of clean, crisp and wholesome fun, with a vim and snap vouchsafed to but few of its kind. (2,160 ft. April 9th.)

Title.	Des.	Length	Released
Alone With the Devil.....	D	3210	Mar. 16
The Pride of the Circus.....	D	2670	Mar. 30
In the Hour of Temptation.....	D	2545	Apl. 6
A Lesson Learnt.....	C	870	— 16
The Golden Heart.....	D	2550	— 16

R. PRIEUR & CO., LTD.

THE TIGER'S PAW.—First Gloria to be released on the open market and a most sensational feature, with a lucid and well enacted plot. (In two parts. May 11th.)

Title.	Des.	Length	Released
The Poisoned Salt.....	D	1215	Apl. 23
The Mexican Rebellion.....	D	2290	— 20
Hook and Hand.....	D	3255	— 27
Snob, the Champion Boxer.....	C	530	May 4
The Redemption of a Soul.....	D	2160	— 4
The Cowpuncher.....	D	480	— 7
Cheap Living.....	C	540	— 7
The Tiger's Paw.....	D	—	May 11
A Visit to an Iron Foundry.....	I	450	— 14
Pass Along Quickly.....	C	400	— 14

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THE STILL ALARM.—The most sensational fire drama ever produced. This picture created a record sensation when first seen, and is as good for a big success as any subject of the kind. Worth a full week's run and a special boom. (1,000 ft. April 27th.)

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FEATURE LIST.

Title.		Release Date.	Maker.	Length.	Vacant Date.	Price.
Love or a Throne	...	Apr. 20	Imp.	2,015 ft.	Apr. 23rd.	£4 5 0
The Convict's Story	...	" 13	Kalem	2,000 ft.	" 23rd.	3 7 6
Beauty Unadorned	...	" 9	Vita.	1,945 ft.	" 20th.	3 10 0
Love's Sunset	...	" 6	Vita.	2,054 ft.	" 20th.	2 15 0
Golden Pathway	...	Mar. 30	Vita.	2,116 ft.	" 13th.	2 10 0
Trapped	...	" 26	Kalem	1,998 ft.	" 23rd.	2 0 0
Unto the Third Generation	"	" 26	Victor	1,985 ft.	" 2nd.	3 15 0
Midst Raging Beasts	...	" 16	Selig	2,286 ft.	" 9th.	2 5 0
The Escape of Jim Dolan	"	" 12	Selig	1,942 ft.	" 6th.	2 0 0
The Diver	...	" 2	Vita.	1,542 ft.	Mar. 23rd.	1 10 0
From Out The Flood	...	Feb. 23	Lubin	1,995 ft.	" 23rd.	1 17 6
In the Coils of the Python	"	" 16	Bison	1,945 ft.	" 30th.	1 10 0

Title.	Des.	Length	Released
Living Wage.....	D	2130	Apl. 6
Father's Day	D	1177	— 6
Captain Ellesmere, V.C.....	D	1036	— 13
Blue Blood and Red.....	D	1103	— 13
Conscience and the Temptress.....	D	1060	— 16
A Message from the Sea.....	D	1043	— 16
By Unseen Hands.....	W.D	957	— 23
Pietro, the Pianist.....	C	760	— 23
Bringing Up Hubby.....	C	908	— 23
A Splendid Sacrifice.....	D	1103	— 27
His Guiding Spirit.....	D	1054	— 30

THANHOUSER FILMS, LTD.

THE RUNAWAY PRINCESS.—The Princess refuses to marry the titled suitor chosen by the King. She is locked in her room, but escapes and reaches America. Poverty forces her to accept a position as maid. She is discovered by an envoy from her own country, who begs her to return. She refuses, and eventually marries her mistress's brother. Miss Maud Fealy in the title role. (2,044 ft. May 7th.)

Title.	Des.	Length	Released
Uncle's Namesakes.....	C	1013	Apl. 2
His Father's Wife.....	D	1024	— 2
Amateur Animal Trainer.....	C	1010	— 6
Reinstated	D	1015	— 9
His Imaginary Family (Princess).....	D	1012	— 9
Adrift in a Great City.....	D	1008	— 13
Her Love Letters.....	D	1004	— 16
Cupid's Lieutenant (Princess).....	C	1010	— 16
Algy's Awful Auto.....	C	997	— 20
Two Little Dromeos.....	C.D	1014	— 23
Turkey Trot Town.....	C	909	— 23
An Elusive Diamond.....	D	1002	— 27
What Might Have Been.....	D	1043	— 27
A Clothes Line Quarrel.....	C.D	1010	— 30
He Couldn't Lose.....	C	900	— 30

TRANS-ATLANTIC FILM CO.

KING, THE DETECTIVE IN THE JARVIS CASE.—Fraught with a cunning and uncanny skill, King relentlessly pursues the clues through a hairbreadth series of escapes. (1,975 ft. April 27th.)

Title.	Des.	Length	Released
Night Shadows of New York.....	D	2875	Apl. 9
Red Margaret.....	D	1850	— 13
The Story of David Grieg.....	D	2000	— 16
Thieves and the Cross.....	D	1950	— 16
Love or a Throne.....	D	2015	— 20
The Water War.....	D	1945	— 20
The God of Gorrath.....	D	2025	— 23
The Gambler's Oath.....	D	1920	— 27
A Fool and His Money.....	C	1000	— 27
The Gambler's Oath.....	D	1920	— 27
One of the Bravest.....	D	1970	— 30
Sorrows of Israel.....	D	2500	— 30

TYLER FILM CO., LTD.

JACK BILL, AMATEUR DETECTIVE.—An exceedingly fine comedy, full of fun and fine facial expressions, superb quality, and contains a story. (725 ft. April 13th.)

Title.	Des.	Length	Released
The Fisher Girl of Skagan.....	D	1820	Mar. 23
How to Become a Champion Boxer.....	S	1130	— 23
A Sister's Hate.....	D	3000	— 30

The Fatal Pearl.....	D	3380	Apl. 6
A Villainous Transaction.....	D	2750	— 13
Jack Bill, Amateur Detective.....	Com	725	— 13
Yorkshire—Ingleton and its Waterfalls	T	360	— 13

URBAN—ECLIPSE.

THE BIRD OF PREY.—A most exciting two-reel drama, featuring that fine actor, Mr. Joe Hamman, in a part which cleverly displays his cat-like agility and an amazing facility for reckless escapes. (1,880 ft. April 15th.)

Title.	Des.	Length	Released
The Bull Trainer's Revenge.....	D	1850	Mar. 11
St. Bartholomew's Day.....	D	1095	— 18
Pedro, the Dog Charmer.....	Com	370	— 18
Butterfly Entertains Royalty.....	C	750	— 25
Sammy—and a Door.....	Com	340	— 25
The Iron Man.....	D	1845	Apl. 1
A Trip on Lake Starnberg.....	T	330	— 1
The Eternal Triangle.....	D	930	— 8
Winter Sports at Pontparleir and Morez	Sp	385	— 8
Sammy's Iron Mask.....	Com	445	— 15
The Invisible Hand.....	D	1230	— 22
Butterfly and His Dog.....	Com	705	— 29

THE VITAGRAPH CO., LTD.

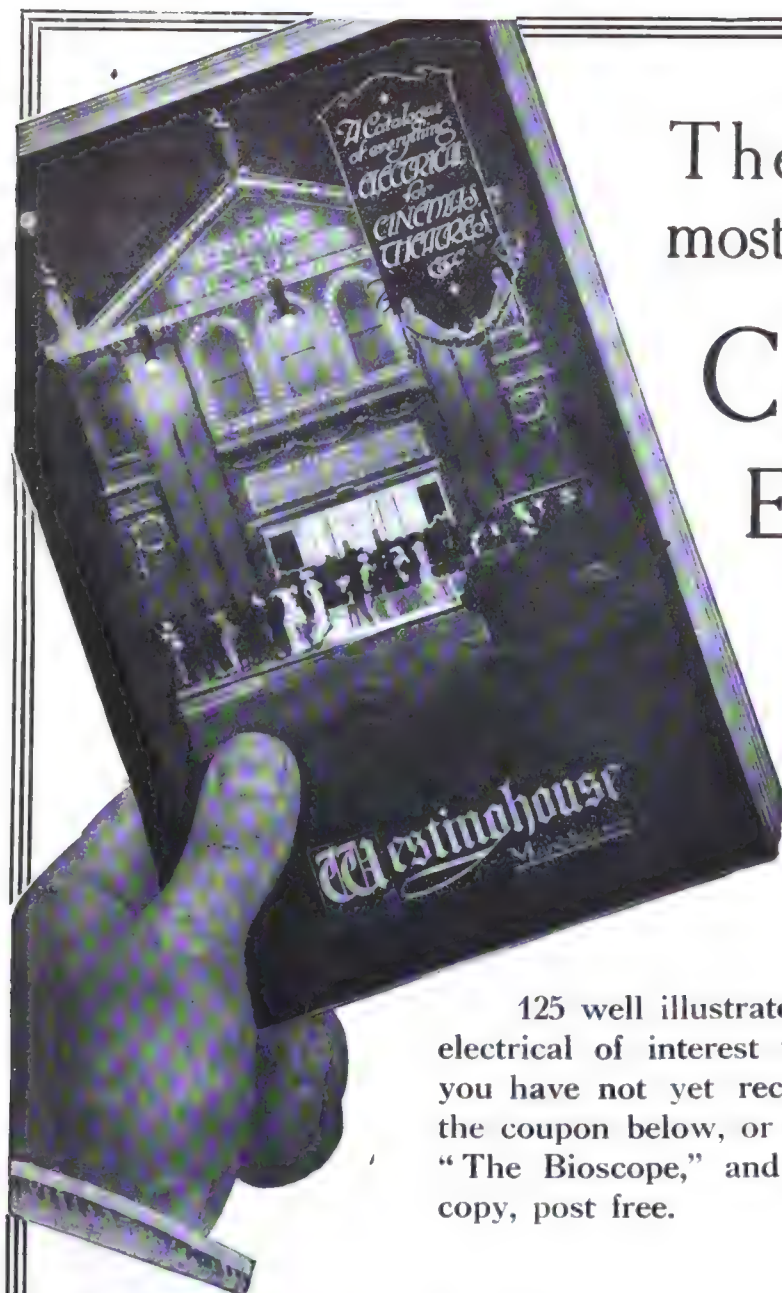
HEARTS OF WOMEN.—A great drama of modern days filled with intense interest and admirable situations, featuring William Humphreys and Naomi Childers. (2,049 ft. May 11th.)

Title.	Des.	Length	Released
Daniel	D	2016	Mar. 16
Jerry's Ma-in-law	C	2046	— 16
Whimsical Threads of Destiny.....	D	2046	— 23
The Cure.....	D	1026	— 26
The Swan Girl.....	D	1017	— 26
The Golden Pathway.....	D	2116	— 30
Sacrifice	D	1023	— 30
A Game of Cards.....	D	1013	Apl. 2
Love's Sunset.....	D	2054	— 6
Beauty Unadorned.....	C	1945	— 9
The Blue Rose	D	2077	— 13
Any Port in a Storm.....	C	1017	— 16
Misadventures of a Mighty Monarch	C	994	— 20
The Street Singers.....	C.D	2047	— 23
Officer John Donovan.....	D	2054	— 27
Jerry's Uncle's Namesake.....	C	1973	— 30
Local Colour.....	D	2073	May 4
Auld Lang Syne (reissue).....	D	1824	— 7
The Right and the Wrong of It.....	D	1026	— 7

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A KENTUCKY ROMANCE.—Stirring drama of feud and adventure, set amidst glorious scenery, and portraying a heart appealing series of episodes. (1,000 ft. May 4th.)

Title.	Des.	Length	Released
The Claim Jumper.....	D	1061	Apl. 2
Our Children.....	C	1030	— 2
The Woman.....	D	1067	— 2
The Open Door.....	D	2054	— 9
The Harvest of Sin.....	D	1065	— 13
Soul of the South.....	D	2234	— 16
Her Father's Story.....	D	2046	— 20
The Cure.....	D	1035	— 30



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